BBC

COSMIC RELIEF? Red Nose Day boss RICHARD CURTIS on *The Curse of Fatal Death* and *Vincent and the Doctor*

DOCTOR WHO

GAZINE™

The **OFFICIAL MAGAZINE** of the BBC television series

panini magazines

ISSUE 510
April 2017

REMEMBERING JOHN HURT

David Tennant
Steven Moffat
David Warner
Louise Jameson
Friends and colleagues pay tribute to the Doctor's secret incarnation

FROM **ALIEN** TO **Z CARS**

We celebrate the extraordinary career of an acting legend

SYDNEY NEWMAN His fight to be recognised as *Doctor Who*'s creator…

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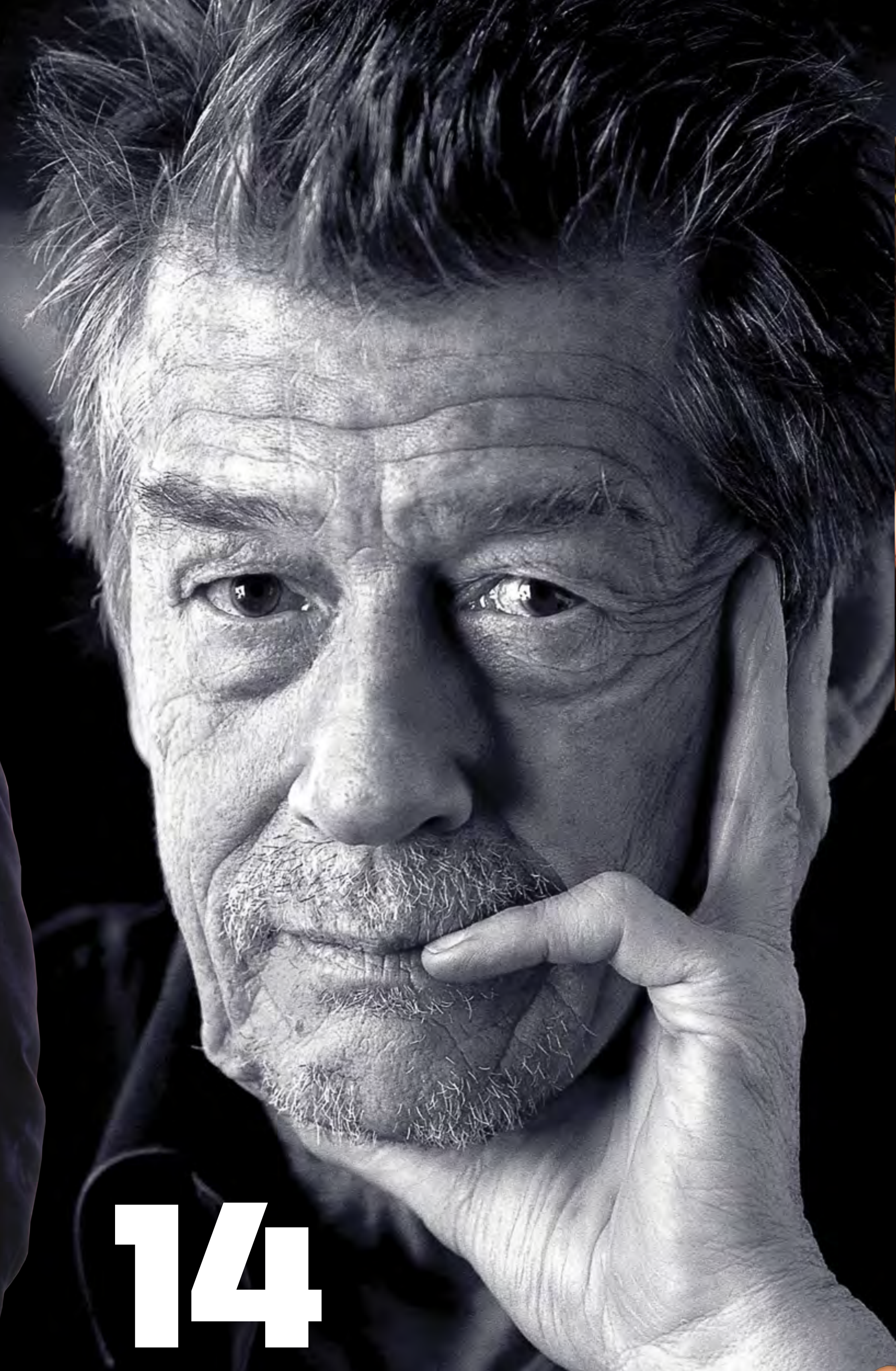

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LETTER FROM The Editor

Our cover story this issue marks a sad and thankfully rare event: the death of a Doctor.

John Hurt, of course, came to *Doctor Who* relatively late in his career, and in rather unusual circumstances. In fact, he might be unique among Doctors insofar that mention of his name wouldn't automatically conjure up the words 'Doctor Who' in the minds of the general public. But when you're one of the greatest actors that the United Kingdom has ever produced, with an amazing body of work in film, theatre and television over a period of many decades, that's understandable. But it was nevertheless pleasing to see that John's role in *The Day of the Doctor* was mentioned proudly alongside his other credits when BBC News ran its report of his death in January.

What was particularly lovely about John Hurt's involvement with *Doctor Who* was how enthusiastically he threw himself into it. Not just the show itself, but with all his promotional appearances too, in things like *The One Show* and *Doctor Who Live: The Afterparty*. You just know that in the parallel universe where the BBC *didn't* stop making *Doctor Who* in 1989, and they really *did* cast John Hurt as the Doctor in the 1990s, he would have been there, proudly flying the flag for our favourite TV show.

RIP, John.

Tom

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Ask STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"Suddenly, Doctor Who himself was standing in front of me, shaking my hand!"

DANIEL CLEMENT asks: My seven-year-old son Finn has met four. I have met six. How many of the 13 Doctors – including John Hurt! – have you met, and do you know anyone who has met more?

■ Ha!! Well, sorry Finn, sorry Daniel – I've met eleven! Yes, *eleven!* And because this is the kind of hard-hitting journalism the world needs right now, here is the whole damn story. Let's be honest, though. You already know I've met all the modern ones. I even chose some of them. So that's basically cheating. Let's stick to classic *Who* – as I often say to my wife, Sue, when we settle down for an evening's telly (she has excellent aim when throwing things).

So here it is! At long last! After many, *many* requests (well, one) my Classic Doctor Meet Sheet!

WILLIAM HARTNELL Often, of an evening, Bill and I would pop down our local – no damn it, this is Fake News. Never met him, not even close. Met Jessica, his granddaughter. And obviously I met David Bradley, who played him in the wonderful *An Adventure in Space and Time*, but since he's a completely different person, and never actually played the Doctor, that isn't strictly relevant. Frankly, it's not even loosely relevant. I never even saw him in the wig!

PATRICK TROUGHTON No again, I'm afraid. Met his son Michael, on the set of *Last Christmas*, of course – when Peter Capaldi kept texting me for more questions he could 'casually' ask during breaks in filming. So that was awesomely professional.

JON PERTWEE Ahh, now the story really starts. Some time between *Planet of the Spiders* and *Robot*, I was staying in Wolverhampton – a family visit, that's my Mum's home town. And wandering round the town centre, we passed the Grand Theatre. And I could hardly believe my eyes. Because there was a play on, called *The Bedwinner*, starring the actual Jon Pertwee. I did not shut up on the subject for days. I needed to see that play – and more importantly, I needed to see Doctor Who in real life. My Dad was particularly dubious. He thought the title suggested it might be unsuitable for children. What could be unsuitable about beds, I wondered. And anyway, how do you win at them? Anyway, incessant ear-bending worked, and off we all went. And afterwards, we went back stage and stood in the glittering presence of the man himself. He was incredibly nice, and signed a picture for me, and told how he'd loved doing *Doctor Who*, and would always miss it. I said, with the tact that has never left me, "Oh well, Tom Baker next!"

TOM BAKER PHOTOGRAPH BY STUART NEVILLE (flickr.com/stunev4)

A queue in Glasgow to meet the Doctor. Steven Moffat is just off camera, probably.

TOM BAKER John Menzies, Glasgow, the 1970s. My friend Billy McColgan and I joined a massive queue, and waited for hours. And then in a swirl of hat and scarf (because, yep, he came in costume) was the real, actual Doctor Who. When my turn came, our conversation scintillated along the following lines: "What's your name?" "Steven." "Have a badge, Steven." He handed me a Target Books badge, which I treasured for most of that week, and signed my copy of *Planet of the Spiders*, which I have to this day. I put my signed picture of Jon Pertwee inside it, and that's where it remains. Years later I discovered that a little David Tennant was also in that queue, and that after the event dispersed, and Doctor Who flew off in his TARDIS (because, yep, he actually arrived in it), there was some scary Scottish shouting and skidding through the door, with a general air of being Far Too Late and a pair of terrifying eyebrows, came Peter Capaldi.

PETER DAVISON Wednesday the 10th of December, 2003. Yeah, that is terrifyingly specific. Big day, though. Sue and I were about to leave for the Comedy Awards (we were nominated for *Coupling*, a sitcom we used to make), and the phone rang. It was my agent, asking if I'd like to write a two-parter for the recently announced revival of *Doctor Who*. My ears buzzed and my feet couldn't find the ground. Later that evening, at the Comedy Awards pre-drinks (while my brain ran round and round my skull, screaming, "I'm going to write *Doctor Who*") I was casually introduced to Peter Davison. Just, you know, casually. Just casually introduced to the actual Doctor Who!! I know Peter pretty well these days, but he probably doesn't remember that's how we met, because I just sort of stared, and wondered if the world was still real. Some hours later, *Coupling* won an award, against *I'm Alan Partridge*, and it was only the third most interesting thing that happened that day. (And yes, I know, Partridge should have won – but it was their third series, and the British love a backlash!)

Who wore it better?

COLIN BAKER Marriott Hotel, just next to Los Angeles airport, a *Doctor Who* convention: my first *Doctor Who* story – *The Empty Child* – had just been broadcast a few months earlier, and I was standing in a corridor outside the packed main hall with the other guests, waiting to go on… and then suddenly Doctor Who himself was standing in front of me, shaking my hand, beaming, and telling me how much he'd liked it! Then he strolled up on stage, and worked the rest of the crowd. If you've never seen Colin light up a convention hall, then you've missed a treat. Oh, they loved him, and roared and laughed. But I tell you what – I was the happiest fan in the room.

SYLVESTER McCOY Same city, same hotel, same event, same corridor, two years later. Doctor Who beamed at me, shook my hand, hung his walking cane off my arm, doffed his hat, bounded onto the stage and played the spoons. Now, listen, that's not just meeting some actor – that's meeting the Doctor himself.

PAUL McGANN Yes, yes, I know. I'm having exactly the same anxiety attack. Paul is a brilliant Doctor Who, but is he a classic Doctor Who or a modern Doctor Who? And since I've actually worked with him, does he count for the purposes of this article? But then I've worked Peter and Tom as the Doctor too, so, um… I can't stand the confusion in my mind! (Name the story that came from, or you're fired from fandom.) Now, I'd been at the same convention as Paul some time back (I think, in 2004), but we hadn't actually spoken. The first time I *really* met him, he was in full Doctor costume, on the set of *The Night of the Doctor*. I walked up to him and said "It's Doctor Who!" "Yeah," said Paul happily, "It's the actual me!"

If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

After Peter, Who is next?

Speculation as to who will be the next Doctor is mounting, after Peter Capaldi made the shock announcement that his third series will also be his last.

The surprising revelation was made during an interview with BBC Radio 2 presenter Jo Whiley during her show on Monday 30 January.

"This will be the end for me," confirmed Peter. "I feel sad. I love *Doctor Who*. It's a fantastic programme to work on and it's been a huge pleasure to work with a family really – I can't praise the people I've worked with more highly. But I've always been somebody that did a lot of different things. I've never done one job for three years. This is the first time I've done this. And I feel it's time for me to move on to different challenges."

Peter emphasised that it's been "a privilege" to have played the Doctor. It's an extraordinary position to be in. Sometimes I walk into a room and people gasp – children gasp. And it's not because of me, I know that. It's because Doctor Who just walked in. That's an incredibly wonderful place to be, to be on the other side of that."

Although emotional about leaving, Peter said that the great thing about *Doctor Who* is "it renews; it comes back. There will be a new Doctor, and a new showrunner, and a new version of the show... and that's wonderful."

Current showrunner Steven Moffat, who will also be leaving at the end of the next series, has praised Peter's performance as the Doctor, saying, "Peter's amazing, fiery, turbulent Doctor is still fighting the good fight, and his greatest adventures are yet to come. Monsters of the universe, be on your guard – Capaldi's not done with you yet!"

Speaking to *Instyle.co.uk*, Pearl Mackie said, "I'm so sad but I'm just happy I got to work with him. He's such a generous actor. I'm very new to camera acting and all the technical stuff and he will always check if I'm okay. We really get into the scenes and he's very open to my opinions."

Peter Capaldi tells Jo Whiley his secret on 30 January.

Some of the bookmakers' favourites to replace Peter Capaldi include Tilda Swinton, Ben Whishaw, Rory Kinnear and Richard Ayoade – however, the casting announcement is not expected for quite some time yet.

Incoming showrunner Chris Chibnall told *The Daily Telegraph* in February, "We'll cast the role in the traditional way: write the script, then go and find the best person for that part in that script. You couldn't go out and cast an abstract idea... The creative possibilities are endless, but I have a very clear sense of what we're going to do, without even knowing who's going to play the part."

Meanwhile, writer Mark Gatiss has confirmed that the Ice Warriors will be returning in the 2017 series. "It's time to welcome back some old friendssss," Mark revealed in a video uploaded to *Doctor Who*'s official YouTube channel. "I'm bringing back the Ice Warriors again – one of my favourite monsters. It's a thrill a minute, a sort of a Bank Holiday Monday feel, kind of Jules Verne, Edgar Rice Burroughs story of dare and do, which I've always loved. But it has a new twist. There is a new Ice Warrior in it – a new kind of Ice Warrior."

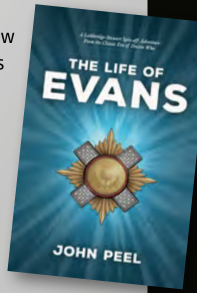
The monstrous Martians were first seen 50 years ago in the 1967 serial *The Ice Warriors,* and most recently returned in 2013's *Cold War*. This year they will return for Episode 9, written by Mark and directed by Wayne Yip.

Work is now underway of the final two episodes of Peter Capaldi's third series, written by Steven Moffat and directed by Rachel Talalay. After this, work will begin on the 2017 Christmas Special, the final episode to be written by Steven, which will also be the last to star Peter Capaldi as the Doctor. Recording for the Twelfth Doctor's farewell is expected to wrap in June. The first episode of the new series – *A Star in Her Eye* – is due to be broadcast on BBC One and across the world on Saturday 15 April.

Eccleston Steelbook!

■ The 2005 series of *Doctor Who* will be released as a limited-edition Steelbook Blu-ray, exclusive to Amazon, on 20 March. *Doctor Who: Series 1* will be priced £24.99.

The Life of Evans



■ Candy Jar Books has announced a new range of books in its *Lethbridge-Stewart* series. Three hardback novellas will be released throughout 2017, limited to 400 copies each. March sees the release of *The Life of Evans* by John Peel, with *Day of the Intelligence* by Andy Frankham-Allen following in May, and *The Flaming Soldier* by Christopher Bryant in July. For more details visit *www.candy-jar.co.uk/books*

Coming Soon, from the Makers of DWM

■ The next release in *The Essential Doctor Who* series of bookazines from Panini is called *Robots*. It will be available from 23 March, priced £9.99. The next **DWM** Special – *Toys and Games* – will be available from 20 April, priced £5.99. Both publications will also be available digitally.

BBC
THE ESSENTIAL
DOCTOR WHO
ROBOTS
BBC
SPECIAL EDITION
DOCTOR WHO MAGAZINE
TOYS & GAMES
Six decades of classic collectables

The Black Archive is re-opened…

Obverse Books has announced new titles in its *The Black Archive* series, an unofficial series of book-length studies of *Doctor Who* stories from 1963 to the present day. This year's releases include *Scream of the Shalka* in March; *The Evil of the Daleks* in May; *Pyramids of Mars* in July; *Human Nature/The Family of Blood* in September; and *The Daleks' Master Plan* in November. Each book is priced £7.99. Visit *obversebooks.co.uk* for more details.

More Baker's End

Series One of *Baker's End* – an audio drama starring Tom Baker as an even more bonkers version of himself – concludes with *Tatty Bogle*, by Paul Magrs. Tom is reunited with Katy Manning and Susan Jameson for a tale of scarecrows, talking cabbages and human sacrifice. *Baker's End: Tatty Bogle* is out now, and is available now priced £9.99 (CD) or £6.99 (download) from *www.bafflegab.co.uk*

Gender and Sci-Fi

A new book by Thomas Powers exploring gendered heroic identity in BBC science-fiction television series is now available. For more details on *Gender and the Quest in British Science Fiction Television* see *tinyurl.com/GenderWho*

Gallagher talks!

On Wednesday 15 March, Stephen Gallagher, writer of *Warriors' Gate* (1981) and *Terminus* (1983), will be in conversation at the Northern Mining Institute in Newcastle Upon Tyne. Tickets cost £3 and are available from *tinyurl.com/StephenGallagher*

Big Finish launches The Ninth Doctor Chronicles

In May 2017, Big Finish will launch *The Ninth Doctor Chronicles*, the first strand of a brand-new range of audio adventures featuring the Ninth, Tenth and Eleventh Doctors.

The Doctor Chronicles tells original stories from across a different Doctor's timeline. Each new tale is narrated by Nicholas Briggs – best known to television audiences as the voice of the Daleks and Cybermen – with additional cast members bringing other characters to life in each adventure.

"It's a unique format," says range producer Scott Handcock, "and one that allows Big Finish to explore new stories for the Doctor's most recent incarnations while we're waiting to get the original actors into studio. David Richardson and Matt Fitton have worked hard to assemble a really authentic set of scripts that evoke the era, and Helen Goldwyn's direction, coupled with some stunning sound design, elevate these *Chronicles* above a straightforward reading."

The set opens with *The Bleeding Heart* by Cavan Scott, in which the Doctor arrives on Galen, the renowned 'planet of peace'. But when death disrupts the diplomacy, news reporter Adriana Jarsdel (Claire Wyatt) uncovers a different story.

"Cavan was the natural choice to write the Ninth Doctor's opening adventure," Scott tells **DWM**. "His scripts for the Titan Comics series have been a tremendous success, and he really gets under the skin of the battle-weary Doctor from 2005. It's fascinating to see a version of this Doctor from before we first encounter him in *Rose*."

In *The Window on the Moor* by Una McCormack, the TARDIS arrives amid a strange civil war, with prisons made of glass and cities stalked by terrifying beasts. As windows open between worlds, fact and fiction blur, and Rose comes face to face with Emily Brontë (played by Laura Riseborough).

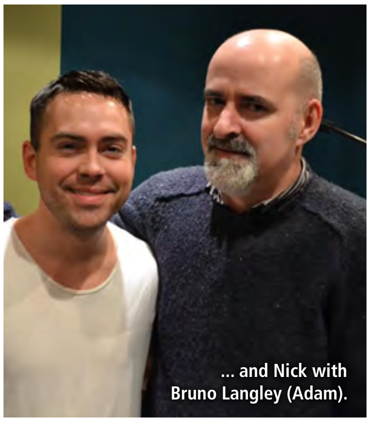
The Other Side, written by Scott Handcock, sees the return of Adam Mitchell (played once more by Bruno Langley) in an adventure set between the two TV stories in which he appeared – 2005's *Dalek* and *The Long Game*. When the Doctor tries to return Adam home, a temporal tsunami cuts the journey short, and the travellers find an unusual anomaly in an abandoned cinema.

In the final story, *Retail Therapy* by James Goss, Camille Coduri returns as Jackie Tyler. Arriving on the Powell Estate, the Doctor and Rose discover that her mother is an unexpected saleswoman. She's finally found her calling, but the Doctor isn't impressed. Jackie isn't just filling people's houses with useless clutter. He believes she's launching an invasion…

"It's been a thrill to bring the Ninth Doctor back to life," continues Scott. "We've adventures in the past, the present, the future; a celebrity historical and family feud; the Doctor and Rose Tyler being brilliant in the TARDIS… in short, it's the trip of a lifetime!"

The Doctor Chronicles are set to continue in 2018, with new adventures for the Tenth and Eleventh Doctors already in production.

Nick Briggs with Camille Coduri (Jackie)…



… and Nick with Bruno Langley (Adam).

The Doctor and Bill brought to book!

This spring BBC Books will release three new hardback novels, featuring the Twelfth Doctor and his new travelling companion, Bill Potts.

The three stories are all by experienced authors: *Diamond Dogs* by Mike Tucker, *Plague City* by Jonathan Morris and *The Shining Man* by Cavan Scott.

In *Diamond Dogs*, the Doctor and Bill face accusations of sabotage and diamond theft as they find themselves among the crew of Kollo-Zarnista Mining Facility 27, which is extracting diamonds from deep within the atmosphere of Saturn.

In *Plague City*, it's 1645 in Edinburgh and the Doctor, Bill and Nardole discover that the living are being haunted by the recently departed – by ghosts that do not know they are dead.

In *The Shining Man,* the Doctor and Bill encounter abnormally tall creatures with long lank hair, blank faces and blazing eyes. These 'Shining Men' are everywhere, on every street corner – and people are starting to go missing…

All three books will be released on 20 April, priced £6.99.

DOCTOR WHO DIAMOND DOGS Mike Tucker
An unknown life form, a deadly saboteur
BBC DOCTOR WHO DIAMOND DOGS
MIKE TUCKER
DOCTOR WHO PLAGUE CITY Jonathan Morris
Fear is contagious
BBC DOCTOR WHO PLAGUE CITY
JONATHAN MORRIS
DOCTOR WHO THE SHINING MAN Cavan Scott
Fear the light
BBC DOCTOR WHO THE SHINING MAN
CAVAN SCOTT

Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series…

PEARL LITERALLY

■ **Pearl Mackie** was among the 18 hottest actors selected for *InStyle*'s Annual Rising Stars listing. Asked for the word or phrase she overuses, she literally replied, "Literally. I literally use it all the time."

JENNA UNLACED

■ Sessions added to the BFI *Radio Times* Festival include 'The Unlacing of Victoria' with **Jenna Coleman** scheduled among the panellists (NFT1), and a rare screening of *The Author of Beltraffio* starring **Tom Baker** as Mark Ambient (NFT3) – both on 8 April. *The Sound of Sherlock* including **Mark Gatiss** (NFT2) is on 9 April. Jenna, who attended the National Television Awards on 25 January and Harvey Weinstein's pre-BAFTA party on 10 February, commenced shooting *Victoria* Season Two on 14 February. Claire Foy dedicated her 29 January Screen Actors Guild Female Actor award win to co-star **Matt Smith**, and has indicated that the pair will only continue in *The Crown* until the end of Season Two.

Noel Clarke as Muhammed Ali.

NORMAL SERVICE

■ **David Tennant**, who gave a frank interview to *The Times Magazine* (11 February), commences *Don Juan in Soho* at London's Wyndham's Theatre on 1 March (photoshoot at *tinyurl.com/DTSoho*), while *Mad to be Normal*, in which he plays RD Laing, arrives in UK cinemas on 6 April, following a Glasgow exclusive from 23 March (trailer at *tinyurl.com/DTMad*). A *W1A* spoof trailer for Red Nose Day (24 March) features a voice-over by David (see trailer on Comic Relief's Facebook page at *tinyurl.com/DavidRND*). David also narrates *W1A*'s forthcoming third series.

THE DEADLY ASSASSIN

■ **Christopher Eccleston** has recorded comedy *Dead in a Week (Or Your Money Back)* in London playing Harvey, head of the Guild of Assassins, while HBO launches the final season of *The Leftovers*, in which he plays Matt Jamison, on 16 April (trailer at *tinyurl.com/LeftEccles*). He told *The Guardian*, "It breaks my heart that we're not going to do any more. It really does."

NOEL IS THE GREATEST

■ **Noel Clarke**, who presented Editing and Production Design gongs at the *BAFTA Film Awards* on 12 February and also attended the nominee's party (*tinyurl.com/BAFTANoel*), played Muhammad Ali in Sky Arts' *Urban Myths* on 16 February and was a Radio 4 *Loose Ends* guest on 18 February.

DARVILL ON HONEYMOON

■ **Arthur Darvill** stars as Jack Singer accompanied by a 30-piece orchestra in a concert production of musical *Honeymoon in Vegas* at the London Palladium on 12 March. Branding conflicts have resulted in **Karen Gillan**'s feature-length film directing début, *Tupperware Party*, in which she plays Lucy, requiring a revised title. Karen has also written the script, and shooting recently finished in Scotland. She reprises her *Guardians of the Galaxy* character Nebula in *Avengers: Infinity War*, which has commenced filming in the US. She is also Annie in *The Circle*, released on 28 April in the US and in May in Europe (trailer at *tinyurl.com/CircleKaren*).

ME NOSE

■ **Maisie Williams** and **Billie Piper** promoted the latest Comic Relief t-shirts ahead of Red Nose Day. Piper won Best Actress for *Yerma* at the Critics' Circle Theatre Awards on 31 January and the WhatsOnStage Awards on 19 February. Although a Young Vic revival from 26 July to 31 August has already sold out, NT Live will screen the final performance in cinemas.

COCO
by Rankin

Billie Piper does her bit for Comic Relief.

SAM'S JUMPIN'

■ **Samuel Anderson** plays the host of a 1920s Harlem rent party in *This Joint is Jumpin'* celebrating the music of Fats Waller at London's The Other Palace Studio from 4 to 15 April (*www.theotherpalace.co.uk*). He also plays charismatic business development director Leon in the upcoming eight-part Channel 4/AMC co-production *Loaded*, about tech entrepreneurs and what can go wrong when you suddenly become rich.

Matt Smith and Claire Foy at the Screen Actors Guild Awards.

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BAND OF BROTHERS

■ **Colin Baker**'s performance as Paul Merroney in *The Brothers* Season Five is released on DVD on 27 March. Colin is contributing to a book on the show by Rob Cope, who seeks any new information (email *hammond.transport@virgin.net*). Further to **DWM** 504, **Sophie Aldred** is vampire queen Lady Audrey MacDairmid in web series *Cops and Monsters: Revolution in a Teacup* (*tinyurl.com/SophieCops*).

MARK HAS FLARE

■ The opening night gala of BFI Flare on 16 March is the world première of *Against the Law* (showing on BBC Two later this year) starring **Daniel Mays** (Alex in 2011 episode *Night Terrors*) as Peter Wildeblood with **Mark Gatiss** as his prison psychiatrist, Doctor Landers, about the affair and infamous Montagu Trial which led to the passing of the 1967 Sexual Offences Act. Mark appeared on Radio 2's *Simon Mayo Drivetime* on 31 January and ITV's *Peston on Sunday* on 5 February. He features in **Neil Gaiman**-narrated giant Tasmanian spiders documentary *Sixteen Legs*, which references *Doctor Who* and is currently playing the film festival circuit.

QUICKIES

■ *The Berlin Film Festival* paid tribute to the late **Sir John Hurt** with a special *An Englishman in New York* screening on 17 February. **Toby Whithouse** writes and performs black comedy *Executioner Number One* at London's Soho Theatre Upstairs from 29 March to 15 April (*sohotheatre.com*). With *Doctor Foster* Series Two highlighted within BBC One's 2017 drama trailer, **Mike Bartlett** also has six-part drama *Press* about the modern newspaper industry coming soon. **Daniel O'Hara** directs Sky 1's *Lucky Man* on 24 and 31 March with **Matt Jones** among the writers.

OBITUARY

■ **Jon Croft**, who played Tom Girton in *The Dæmons*, has died aged 75. The following extras also died recently: **Noel Crowder** on 2 November (*Robot* SRS member), **Elizabeth Forbes** (*The Massacre of St Bartholomew's Eve* passer-by) and **Nigel Winder** (roundhead in *The Time Monster*, army soldier in *Invasion of the Dinosaurs* and Exxilon in *Death to the Daleks*). Belatedly, **Edmund Coulter**, who was the First Monoid and Monoid One in *The Ark*, died on 28 March 2015 aged 78 and **Jean Airey**, co-writer (with **Laurie Haldeman**) of 1986's *Travel Without the TARDIS* for Target Books, died on 6 May 2016 aged 73.

Jon Croft in *The Dæmons*.

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Galaxy Forum

Your views on everything going on in the hectic world of *Doctor Who*...

Sad news! On 30 January, Peter Capaldi announced live on air, on Jo Whiley's Radio 2 show, that the 2017 series will be his last as the Doctor. Here's some of your reactions...

Star Letter

Just 13 more episodes to go for Peter Capaldi's Doctor...

DOCTOR OF THE CENTURY

■ **ALYS HAYES** EMAIL

Having heard Peter's announcement on Radio 2, that he's leaving *Doctor Who* after the next series, I just wanted to say 'thank you' to him for giving us such a wonderfully different take on the Doctor. Yes, he was sometimes spikey, sometimes flippant, sometimes serious... but always deeply caring and a fighter for the truth. Peter has proved that an older actor can play the part, and his range and ability showed itself, especially in the brilliant *Heaven Sent*. He's been such a great ambassador for the series, too. I'm sure he'll go on to more wonderful things, but he'll always be my favourite Doctor of this century.

BBC
DOCTOR WHO
THE HIGHGATE HORROR

Alys' wins a copy of *The Highgate Horror*, the latest comic collection from the pages of **DWM**. It's out now, priced £13.99.

NOOO, PETER!

■ **LAURA HUGILL** (22) LEEDS

I am writing on the day after the shock news of Peter Capaldi's departure. I am sure the next actor will be great, and the show must go on, but Peter was born to play the Doctor. His passion for the show shone throughout every episode! I know there were doubters, particularly over the Twelfth Doctor's temper in his first series, but personally I loved every second. From his quirkiness in *The Zygon Inversion*, to single-handedly carrying an entire episode in *Heaven Sent*, Peter blew us away with his brilliant acting abilities. He truly made the part his own.

■ **CLAYTON SCOTT** SAINT LOUIS

I'm disappointed to hear that Peter Capaldi will be leaving *Doctor Who* in this year's Christmas Special. He was the first Doctor I watched as his episodes aired, and thus his is my favourite incarnation of the Doctor.

■ **DANIEL THACKERAY** OLDHAM

I wanted Peter Capaldi to play the Doctor ever since I saw *Neverwhere* in 1996. It took 18 years, but finally I got my wish – and as far as I'm concerned he not only played the role, but embodied it. I feel that his time in the TARDIS will be ending all too quickly. However, in his three years in the part, he has given so much to the series and its fans in ways that have been truly inspiring. His energy and enthusiasm have seemed boundless, but no doubt it has been extremely gruelling work too, and so of course, if he feels the time is right, he must step away.

■ **KENNETH A MACLEOD** STIRLING

I am sad to see Peter Capaldi go, after some fine performances and good episodes. But the time is right for a fresh start. A new approach, new showrunner, revived acclaim, 'cool' factor and high ratings!

■ **MARK HOLDING** EMAIL

Such a shame that Peter Capaldi won't be staying on to see in the Chris Chibnall era of *Doctor Who*, but I just want to add my voice to say what a wonderful Doctor he is. But it's not goodbye yet, with another season of eyebrow adventures to look forward to.

Obviously, there's going to be the usual debate over whether the next Doctor should be a man/woman, black/white *etc*. Well, why not all of the above? I propose a regeneration that goes in to a permanent state of flux between two alternate Thirteenth Doctors, played by two leads, swapping each episode or even mid-adventure. Have your cake and eat it, and what fun could be had!

■ **ANTHONY GREEN** SHEFFIELD

Although I'm sad to see the brilliant Peter Capaldi leave the role of the Doctor, it's exciting to think about a new Who. Many people now expect either a non-white actor or a female actor (or both) to be cast in the role.

I would welcome a female Doctor – Maxine Peake would be fantastic.

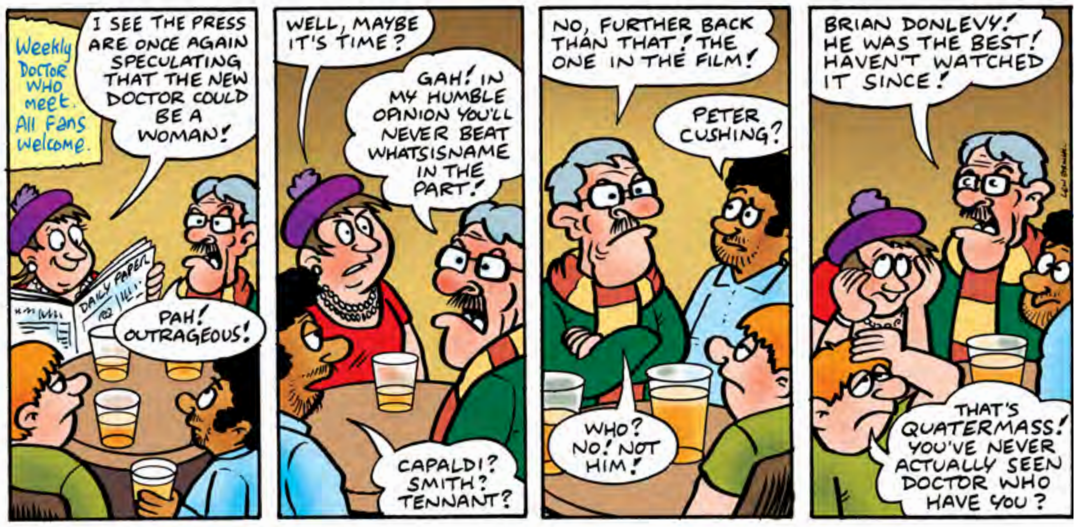
■ **PHIL JOHNSON** LIVERPOOL

I'm sad to hear that Peter Capaldi will be handing over the TARDIS key at Christmas 2017. Peter Capaldi won me over big time in his second season, and I can't wait to see more of him this year. There have been so many heart-warming stories of his generosity, humility and kindness over the last three years, I will miss him as the face and voice of our show. A very talented and genuine human being and a brilliant Time Lord too. Worthy successors for me would be Sacha Dhawan or Russell Tovey.

■ **GRAHAM KNIGHT** EMAIL

I'm old enough to have lived through, and to have clear memories of, every regeneration and yet not to have regenerated myself. It took me a while to get used to Peter Capaldi as the

THE Daft DIMENSION BY LEW STRINGER


Weekly Doctor Who meet. All Fans welcome.
I SEE THE PRESS ARE ONCE AGAIN SPECULATING THAT THE NEW DOCTOR COULD BE A WOMAN!
DAILY PAPER
PAH! OUTRAGEOUS!
WELL, MAYBE IT'S TIME?
GAH! IN MY HUMBLE OPINION YOU'LL NEVER BEAT WHATSISNAME IN THE PART!
CAPALDI? SMITH? TENNANT?
NO, FURTHER BACK THAN THAT! THE ONE IN THE FILM!
PETER CUSHING?
WHO? NO! NOT HIM!
BRIAN DONLEVY! HE WAS THE BEST! HAVEN'T WATCHED IT SINCE!
THAT'S QUATERMASS! YOU'VE NEVER ACTUALLY SEEN DOCTOR WHO HAVE YOU?
LEW STRINGER

Doctor but I finally got there and now I've got to start again. I'd like to suggest Stephen Mangan, who seems to have all the qualities needed. Or, there's a brilliant young man – Paapa Essiedu – who was Hamlet at Stratford last year, following in David Tennant's footsteps, and who would make a fabulous younger Doctor.

■ **JAMES WHITBY** (18) WALES
Peter Capaldi's Doctor has been outstanding with some really strong stories, *Listen*, *Heaven Sent* and *The Return of Doctor Mysterio* being my personal favourites. Despite this, I'm excited to see who Chris Chibnall will pick for the next Doctor. Maybe he will pick an actor he has worked with before, although I would like it to be Richard Madden.

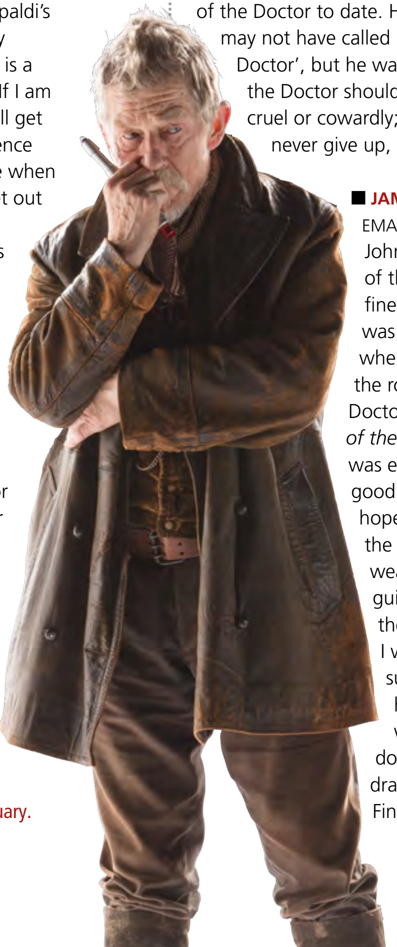
■ **ANDREA EGBURY** BARNSLEY
I have enjoyed Peter Capaldi's time playing the Doctor and I would like to tell him that I will be sad to see him go. If I could vote for the new Doctor, my vote would go to Philip Glenister. I think he would be fabulous!

■ **DARREN JONES** BIDDLESWADE
I'm in my 40s now and I remember the surprise of a regeneration. As public interest and media access wasn't as big back when Pertwee changed to Baker, Baker to Davison and so forth, these events always seemed unexpected.

This year, I have decided to keep the news of Peter Capaldi's regeneration from my six-year-old son, who is a *Doctor Who* fanatic. If I am successful, I hope he'll get the chance to experience the complete surprise when his Doctor doesn't get out unscathed at the end of an episode. There's still most of the year to get through and a veritable media storm of attention to try to avoid, but fingers crossed that in December he'll get the same shock I got when the Doctor fell from the tower or didn't have enough antidote to save himself.

We learned of some more sad news after the last issue went to press. John Hurt, who starred in 2013's *The Day of the Doctor*, passed away on 25 January.

John Hurt in *The Day of Doctor* – which was voted the greatest story of all time by DWM readers in 2014.



TRIBUTES TO JOHN HURT

■ **LIBBY NICOL** DUNDEE
The world of *Doctor Who* has lost yet another. Sir John Hurt did the impossible – he nailed the part of the Doctor in less than 75 minutes. Thanks go to everyone who made the fab decision to cast John as the War Doctor.

■ **SEAN BASSETT** SCARBOROUGH
So sad to hear of the passing of Sir John Hurt. He may have only starred in one TV episode of *Doctor Who*, but through his excellent audio dramas for Big Finish he will always be known as one of the most rounded incarnations of the Doctor to date. His incarnation may not have called himself 'the Doctor', but he was everything the Doctor should be: never cruel or cowardly; he would never give up, never give in.

■ **JAMES SLOAN** EMAIL
John Hurt was one of this country's finest actors. I was very surprised when he accepted the role as the Doctor in *The Day of the Doctor*. He was every bit as good as you would hope, displaying the pathos, world weariness and guilt that defined the character.

I was again surprised to hear that he wanted to do some audio dramas for Big Finish. Naturally, I've snapped them all up. So while I'm sad there will be no more, I'm very pleased we were able to get additional stories to expand on his character.

■ **MATTHEW KRESAL** EMAIL
The Day of the Doctor, and the Doctor's role within it, is a tale of redemption. John Hurt's wonderful Doctor was a man who had seen and done terrible things and was given a chance to reclaim the person he once was. This was a man who found, in spite of everything, a chance to be who he wanted to be again. It's a lesson I will never forget.

■ **ROBERT GRAY** USA
I was sad to hear of the death of Sir John Hurt. I remember him in the 1979 film *Alien*, and doing a voiceover for a rabbit in the animated movie *Watership Down*. But for me he shall always be the War Doctor.

■ **PETE HORLOCK** LONDON
It was ingenious how the War Doctor entered the programme, and remarkable how John Hurt portrayed the character. John Hurt's performance was instantly believable, likeable and charismatic. Thanks to Big Finish, we still have more of him to enjoy. It's just a shame there was not more visual *Who* too.

■ **CRAIG CABELL** EMAIL
I hope the BBC strikes while the iron is hot and transforms the four John Hurt War Doctor audio drama box sets into colour animated classics. Not only was Hurt a brilliant actor, his willingness to embrace *Doctor Who* in the last few years – a time of great difficulty for him – should be honoured by everyone. His Doctor fills those missing years when the programme was off screen. We

WHO TUBE

This month's pick of *Who*-related videos

■ In this behind-the-scenes video, Michelle Gomez is back on set, reminding us of Missy's return next series. Go to: **tinyurl.com/MissysBack**

■ There's disagreement in the 'Old *Doctor Who* Monsters' Home' about who should return for the new series... Go to: **tinyurl.com/MonstersPetition**

■ Rare archive footage of Jon Pertwee and Elisabeth Sladen, shot during the making of 1974's *Planet of the Spiders*. Go to: **tinyurl.com/RareSpiders**

■ Watch Tom Baker as the Doctor in an interview from BBC1 entertainment show *Seaside Special*, broadcast 19 June 1976! Go to: **tinyurl.com/BakerSpecial**

FIVE WHO FANS
■ Comedy troupe Five Who Fans return for more surreal nonsense inspired by *Doctor Who*. Not for the faint hearted! Go to: **tinyurl.com/5WhoFans**

Galaxy Forum

WE ALSO HEARD FROM

Get in touch with us via Twitter!

@The_BeeSting I've just got my copy of **DWM** 509. Now leave me along while I read *Gallifrey Guardian* 'Stand by for action'. This is really important!

@PetePisco Bonus *#readingroutine2017* – **DWM**. *Doctor Who Magazine* is one of those things that just helps life bumble along merrily, regardless.

@JohnnySpandrell I'd love a feature where RTD and the Moff interview each other. This can happen, right?

@thewholocklover **DWM** 509 made me way too excited for the new series. Does someone have a TARDIS so I can skip ahead and watch it now?

as fans should be very proud that he added *Doctor Who* to his roll-call of great screen appearances.

See page 14 for our tribute to John Hurt. Meanwhile, we received quite a few letters about our 1970s-themed issue, which brought fond memories for many readers...

70s NOSTALGIA

■ **MICK LEWIS** EMAIL

Terrance Dicks! Even if the whole mag had been dedicated to his interview, I would still have wanted more. Mr *Who* indeed. Now if only we could get him to write another script for the series...

■ **JAMES GOLBEY** EMAIL

I'm just breaking away from **DWM** 508 quickly to say how much I am enjoying Gary Gillatt's *Time Capsule* article. Gary has a real dry wit. I know he's busy doing something indeterminable on *Inside Soap* magazine, but is *Time Capsule* going to be back? I hope so.

■ **KIRSTY BARNETT** (16) CHESTERFIELD

I've always been fascinated by 1970s *Doctor Who*, which many people fail to understand, either due to my age, or because they 'struggled' through it and can't see why anyone would find that decade anything but dreary and bleak. *The Green Death* was one of the first ever 1970s episodes I watched, and after reading Mark Gatiss and Katy Manning's beautiful interview, there was nothing else I could do but rewatch it. The 70s is clearly a golden era for *Doctor Who*, for those who were there and for those, like me, who were not.

■ **LOUISE THACKER** (20) EMAIL

Thank you for dedicating a whole issue to one of my favourite eras of the show! I wasn't born until 1996, and so I only came across the Third Doctor's era when I was in my teenage years. It gave me such hope, and taught me about compassion and justice.

■ **TY POWER** EMAIL

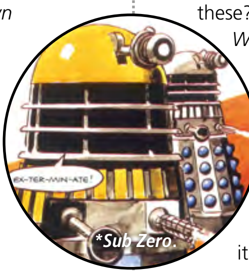
I loved your 1970s issue [**DWM** 508]. I grew up with the Third Doctor and Jo Grant, and there was something about the bond between Jon Pertwee and Katy Manning that shone out of the screen as absolutely genuine. You believed in the relationship 100 per cent – a close friendship, which made the peril seem all the more real.

■ **GERALDINE SMITH** DUNDEE

DWM 508 was a high-quality regular issue that felt more like a special one. I felt like I had time-travelled into the past with some of the articles. No DVDs or mobile phones but Annuals, paperbacks and Denys Fisher toys to keep boredom at bay, and all mentioned in issue 508. Even an article about Dr Emu! Oh, I do remember this, so thanks for making me feel so old!

■ **TONY INGRAM** EMAIL

Congratulations to everyone involved in creating the *Countdown* reprint comic that accompanied **DWM** 508. A beautiful job on the reproduction of the strip **Sub Zero*, which really showed what an excellent artist Gerry Haylock was.


EX-TER-MIN-ATE!

*Sub Zero.

■ **ANDREW STOCKER** EMAIL

A 1970s-themed issue of **DWM** and a free gift in the form of my favourite Third Doctor and the Daleks story reprinted as a special issue of *Countdown*. What more can a 50-something year old want after a hard day's work?

■ **STEVE BLACK** EMAIL

DWM 508 was the best issue for months! Loved the interviews – very revealing! And I hope *Time Capsule* becomes a regular feature. I also loved the free comic – can you do more of these? I was sad when *Doctor Who Classic Comics* was cancelled in the 1990s.

■ **JOHN PORTER** EMAIL

Just a small and humble thank you for issue 508. It was probably my favourite for ages – and it's been a strong run for a while. The 1970s was the era I grew up with, and I've had great fun rewatching some of the era as a result of the mag. (**DWM**: highly influential for choosing what to watch of an evening).

The stars of early 70s *Doctor Who*: Roger Delgado (theMaster), Katy Manning (Jo Grant), Jon Pertwee (the Doctor) and Nicholas Courtney (the Brigadier).

MAGIC FEATURES

■ **NICK SAVAGE** (19) RUGBY

A mighty well done for your spectacular *Indefinable Magic* article in **DWM** 509. The most interesting and thought-provoking thesis in **DWM** that I've read so far, proving that *Doctor Who* is at its most fascinating when there is a supernatural theme in a story.

■ **ROB BARKER** EMAIL

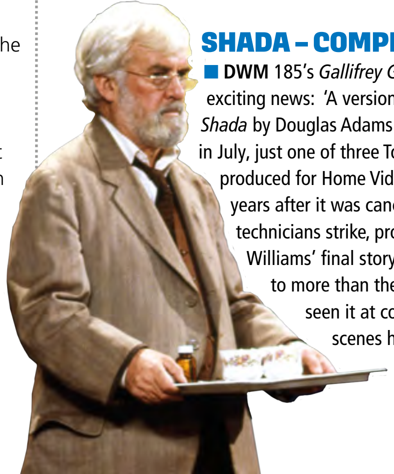
For me, the highlight of the magazine of late has to be *The Fact of Fiction*, shedding light onto classic stories. I loved the insight into 1972's *The Mutants* in **DWM** 509 – a story I've recently revisted on DVD. It is an absolutely cracking story, with great set design, costume and actors.

That's all we have room for this month – but keep writing in!

◀◀ On this month...

25 YEARS AGO

It's March 1992, and **DWM** 185's readers are loving the new spin-offs...



SHADA – COMPLETED!

■ DWM 185's *Gallifrey Guardian* contained exciting news: 'A version of the incomplete *Shada* by Douglas Adams will now be released in July, just one of three Tom Baker specials produced for Home Video. More than twelve years after it was cancelled due to a BBC technicians strike, producer Graham Williams' final story will now be revealed to more than the select fans who have seen it at conventions... Recorded scenes have now been edited into their correct story order and a linking narration recorded by Tom Baker, both in camera and via voice-over.' The video would prove to be a hit with viewers. A quarter of a century later, and the 'incomplete' *Shada* is now, ironically, the most completed story there's ever been, with an official animated online version from Big Finish appearing in 2003 and a novel published by BBC Books in 2012. Whatever next?

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HELLO BENNY, HELLO MARK!

■ Elsewhere in issue 185's news pages, more novels were announced for Virgin's *New Adventures* series: 'August sees Mark Gatiss' *Nightshade*... and October's offering is Paul Cornell's *Love and War*. This book sees the temporary departure of Ace and a new companion entering the TARDIS, Bernice Summerfield.' This was the very first time that Mark would be named professionally in connection with *Doctor Who* in **DWM** – and the first mention of Bernice, whose adventures continue on audio to this day.

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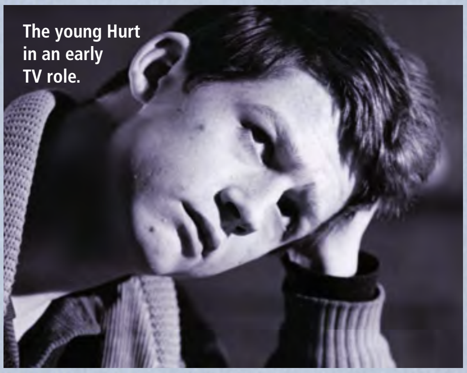
THE MANY LIVES OF JOHN HURT

John Hurt, the man who played the War Doctor in 2013's *The Day of the Doctor*, passed away in January. **DWM** pays tribute to his life and work.

FEATURE BY **NICHOLAS PEGG**

Former *Doctor Who* companion Lalla Ward tells a deliciously funny story about the time when, in the autumn of 1979, she accompanied Tom Baker and Graham Crowden, with whom they were then busy rehearsing *The Horns of Nimon*, to the Odeon in Leicester Square for a screening of that season's must-see science-fiction hit, Ridley Scott's *Alien*. Alas, the *Nimon* party was not entirely won over. Unimpressed by the film's slow pace, Tom Baker apparently lost his patience and, during a particularly quiet moment, the instantly recognisable voice of TV's Doctor Who boomed around the cinema: "Why don't they all just go down into the cargo hold and *bore* the alien to death?"



The young Hurt in an early TV role.

© ITV/REX/SHUTTERSTOCK

Other critiques of the film in question may differ, but what was never in dispute was the quality of its cast. Back in 1979 it was quite unthinkable that an actor of the stature of John Hurt, star of *Alien*'s most totemic scene, might one day play the part of the Doctor. And yet, nearly 35 years later, he did just that. It's a tribute to the status that *Doctor Who* would eventually achieve – a tribute, indeed, to the talent and commitment of Tom Baker and all his fellow Doctors over the show's first half-century – that in its 50th year, the role would attract one of the greatest actors on the planet. John Hurt's gift to *Doctor Who* came towards the end of a remarkable career, and a remarkable life.

Born in Chesterfield, Derbyshire on 22 January 1940, John Vincent Hurt was the youngest of three children, his father a mathematician and Church of England vicar, his mother an engineer with a taste for amateur dramatics. John's schooldays, first at St Michael's Preparatory near Sevenoaks in Kent, and later at Lincoln Grammar School, were not conspicuously happy – many years later he spoke of how he was sexually abused by a master at St Michael's – but he found solace in a growing enthusiasm for acting, his early roles in school plays including a girl in *The Blue Bird* and Lady Bracknell in *The Importance of Being Earnest*. He also showed promise as an artist, in which direction he was encouraged by his parents who, he later said, ►

John Hurt in 1979, in the BBC's adaptation of *Crime and Punishment*.

‘In its 50th year, *Doctor Who* attracted one of the greatest actors on the planet.’

◄ were wary of his acting ambitions and "wanted me to have other qualifications". At 17 he enrolled at art school in Grimsby, and then in 1959 he won a scholarship to the prestigious St Martin's School of Art in London. However, it wasn't long before the lure of the stage prevailed, and in 1960 he began two years' training at the Royal Academy of Dramatic Art. On leaving St Martin's, he burned all his canvases. "It was one of those Faustian deals you make with yourself at that age," he recalled many years later. "Shouldn't have done, really. Didn't even take photographs of it. But it doesn't matter. A man is his memory. I'm with Buñuel on that."

Stage work came quickly: while still at RADA Hurt made his début with the Royal Shakespeare Company in the Fred Watson play *Infanticide in the House of Fred Ginger*, and he went on to appear in a string of great plays by great playwrights: Arnold Wesker's *Chips with Everything*, Harold Pinter's *The Dwarfs*, and the standout theatre role of his early career, Malcolm Scrawdyke in the 1966 première of David Halliwell's political satire *Little Malcolm and his Struggle Against the Eunuchs*. For those who saw the play's original brief run at the Garrick Theatre, Hurt's performance became one of the benchmarks of the age, hailed by everyone from Laurence Olivier to The Beatles: George Harrison would later co-produce the 1974 film version, in which Hurt reprised his role alongside his friend and RADA contemporary David Warner, whose RSC *Hamlet* had been another milestone performance of the mid-60s.

John with Judy Geeson and Richard Attenborough in 1971's *10 Rillington Place*.

© CBOB DEAR/AP/REX/SHUTTERSTOCK

Many more theatre roles would follow, in plays by the likes of David Mercer, Tom Stoppard and George Bernard Shaw, but another medium was now beckoning: by the dawn of the 1970s, John Hurt was increasingly in demand as a screen actor. Since the early 60s there had been small television parts: his first was as an army private in a 1961 play called *Local Incident*, directed by Herbert Wise, and then came a teenager accused of attacking a girl in a long-lost episode of *Z Cars* (1962); other roles followed in trusty dependables like *Armchair Theatre* and *Gideon's Way*. The mid-60s brought Hurt's earliest cinema roles, notably Richard Rich in the Oscar-laden 1966 historical epic *A Man for All Seasons*, but his first really meaty film part came at the age of 30, in Richard Fleischer's *10 Rillington Place* (1971), an excellent and unsettling exploration of the true-life case of John Christie, the London serial killer played in the film with devastating lightness of touch by Richard Attenborough. Hurt took the second male lead, Christie's hapless young tenant Timothy Evans who went to the gallows for the murder of his wife, a crime of which he was innocent: when Christie was eventually brought to trial some years later, the Evans case was recognised as a notorious miscarriage of justice which played its part in the abolition of capital punishment in the United Kingdom. Hurt's performance in *10 Rillington Place* is an unforgettable portrait of a man of modest means and limited intellect who finds himself disastrously out of his depth, entrapped in a spiral of deceit as his world unravels into horror. The role won Hurt his first BAFTA nomination for Best Supporting Actor, and it stands today as his first great screen performance, signalling the arrival of a major talent.

'10 Rillington Place won John Hurt his first BAFTA nomination for Best Supporting Actor.'

More films followed, including the reprise of that memorable stage lead in *Little Malcolm* (1974) and a scene-stealing turn as Peter Cushing's murderous sidekick in *The Ghoul* (1975), but the role that finally catapulted him to stardom was on the small screen. Hurt had first encountered the flamboyant writer, raconteur and self-proclaimed "stately homo of England" Quentin Crisp back in his art school days, when Crisp posed as a life model during art classes at St Martin's. Fifteen years on, Thames Television's 1975 adaptation of Crisp's memoir *The Naked Civil Servant* (produced by former *Doctor Who* kingpin Verity Lambert) won Hurt a shower of awards, including the BAFTA for Best Actor. Hurt later recalled that many people had advised him to turn down the role, suggesting that it would damage or even end his career: such was the rampant homophobia of the time. Instead, the wicked wit and profound humanity of his performance in *The Naked Civil Servant* triumphantly kicked down doors of prejudice, elevated a delighted Quentin Crisp to the status of national treasure, and paved the way for the next phase in John Hurt's career.

John with Quentin Crisp, whom he played in ITV's *The Naked Civil Servant*.

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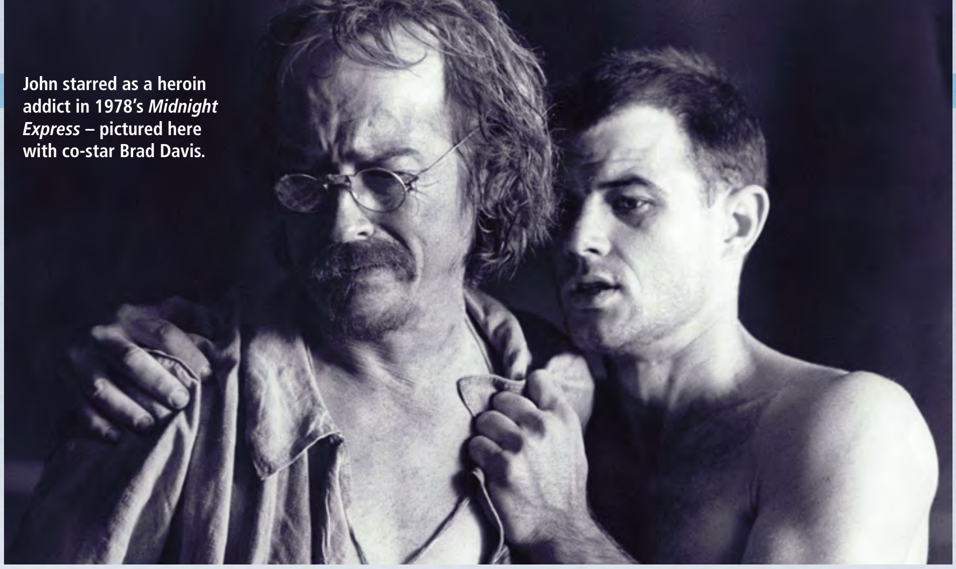
It wasn't long before his next great role came along. 1976 marked the 40th anniversary of BBC Television, and to mark the occasion the Corporation's flagship drama production was an audacious 12-part adaptation by Jack Pulman of the novels *I, Claudius* and *Claudius the God*, Robert Graves' fictionalised account of the political chicanery at the heart of the Roman Empire during the first century AD. Directed by the same Herbert Wise who had given Hurt his first television break, *I, Claudius* has since acquired a reputation as one of the pinnacles of popular culture – and, unlike some reputations, it's richly deserved.

I, Claudius is a rare and beautiful thing: a drama programme which is educational, complex, intellectually challenging, and at the same time spectacular populist entertainment. Far from being a dry-as-dust history lesson, *I, Claudius* offers a gripping white-knuckle ride through the lascivious appetites and ruthless revenges of a murderous, lunatic dynasty, its 70-year catalogue of dramas, deaths and horrors escalating ghoulishly with each episode. Both script and cast are note-perfect, and Herbert Wise's stunning direction makes an actor of the camera itself, voyeuristically creeping through the scenes, giving the cast the necessary room to breathe in long, fluid takes crackling with tension and energy. At the centre of it all is the excellent Derek Jacobi, whose virtuoso turn as the limping, stammering Claudius, weathering each successive power-struggle beneath a cloak of assumed imbecility, remains one of the towering performances in television history – but the flesh and blood of *I, Claudius* belong just as much to



John starred as a heroin addict in 1978's *Midnight Express* – pictured here with co-star Brad Davis.

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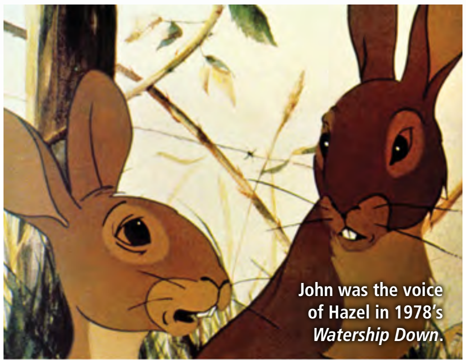
John Hurt as Caligula, with Derek Jacobi and George Baker in *I, Claudius*.



John was the voice of Hazel in 1978's *Watership Down*.

© MOVIESTORE/REX/SHUTTERSTOCK

That landmark moment in 1979's *Alien*.

© CENTURY FOX/REX/SHUTTERSTOCK

those who come and go around him. The early instalments are dominated by Brian Blessed's Augustus, by turns affable and tyrannical, and by the scheming machinations of his ruthless empress Livia (Siân Phillips); but even she is surpassed by the degeneracy of her gruesome son Tiberius (George Baker), who in turn is a lightweight compared with his demented monster of a successor: enter John Hurt as Caligula, who dominates the central episodes with one of the most explosive, blood-curdling and downright terrifying performances you will ever see. Whether bellowing in rage at a hapless envoy ("I'll send you back to Rome in pieces!"), or casually dispatching an irritating young cousin ("I've cured his cough," Hurt remarks offhandedly as a guard holds up the boy's severed head), from whispering sweet nothings into the ear of his dying great-grandmother ("You're going to stew in hell for ever and ever!"), to *that* episode ending, seared into the memories of all who've seen it ("Don't go in there..."), Hurt's bravura turn as Caligula demonstrates just what a fearless actor he was, harnessing every atom of his technical brilliance while hurling himself off the brink into raging, spittle-flecked mania. In the hands of a lesser actor, it could have been a disaster. In the hands of John Hurt, it is a triumph: perhaps the greatest of all the triumphs in this endlessly wonderful, irresistibly addictive, monumentally superb piece of television.

On came the roles and the acclaim: for his performance as a heroin addict in a Turkish prison in Alan Parker's *Midnight Express* (1978), he won the BAFTA and Golden Globe for Best Supporting Actor, and netted his first Oscar nomination (he lost to Christopher Walken for *The Deer Hunter*). The same year saw an underrated gem as an experimental composer whose life is turned upside-down by Alan Bates' mystery man in the cult horror *The Shout*, and in 1979 he was a splendid Raskolnikov in a BBC adaptation of Dostoyevsky's *Crime and Punishment*. At around the same time, Hurt's unmistakeable sandpapery tones were becoming much in demand for voiceover work: he played the rabbit Hazel in 1978's cartoon adaptation of the Richard Adams novel *Watership Down*, and Aragorn in the same year's animated version of *The Lord of the Rings*.

His greatest exposure yet came with one of the surprise blockbusters of 1979, Ridley Scott's science-fiction thriller *Alien*. As the laconic ship's officer Kane, Hurt turns in a remarkable performance – all the more remarkable given that he was a last-minute replacement. Although on Scott's original shortlist for the role, Hurt had initially declared himself unavailable because he was already committed to another project. The part went instead to Jon Finch (known for leading roles in films including Hitchcock's *Frenzy* and Polanski's *Macbeth*), but when Finch was taken ill on set and had to withdraw, Scott renewed his appeal to Hurt, who had only just returned from working abroad and arrived at Shepperton Studios armed with more jet-lag than preparation. He proceeded to make Kane his own, famously taking centre stage in one of the great moments in cinema history – a moment now so celebrated that it's hard to imagine there's anyone out there who hasn't seen it. But just in case you haven't, let's avoid spoilers and instead content ourselves with observing something that often goes unsaid about that scene, which is what an astonishingly good piece of acting it is. Once again, Hurt was nominated for the Best Supporting Actor BAFTA.

Although a box-office hit, *Alien* was initially received with a degree of critical indifference – Tom Baker's opinion was by no means unique – but it's a film that has stood the test of time and is now recognised as a classic of the genre. Its enduring power lies partly with Ridley Scott's masterly direction and HR Giger's uniquely grotesque design work, but more than anything it lies with the cast. On paper, *Alien* is nothing very special – an efficient and rather old-fashioned haunted house script which happens to be set in deep space – but in the hands of Scott and his immaculately chosen cast, it is riveting. *Alien*'s keynote is the subdued naturalism of its performances: the acting style is way ahead of its time, anticipating the 'mumblecore' vogue of two decades later. It works superbly: straight away we buy into the workaday tedium of the *Nostromo* crew's cryogenically suspended milk-run across the stars, and presently their gradual descent into terror as the alien runs amok. Hurt's performance as Kane offers an astonishing contrast to his Caligula: as raw and unadorned as anything he ever did, he invites us to see an utterly ordinary man hurled into extraordinary circumstances. It's a brilliant, unshowy piece of work by an actor entirely in control of his talent. ►

JOHN HURT 1940–2017

John under heavy prosthetics in 1980's *The Elephant Man*.

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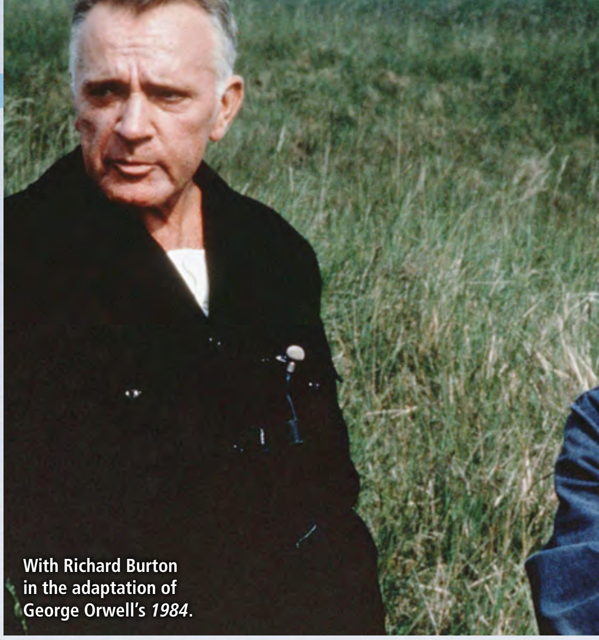


With Richard Burton in the adaptation of George Orwell's *1984*.

A year later came one of the high watermarks of Hurt's film career. David Lynch's ravishingly beautiful black-and-white masterpiece *The Elephant Man* was based on the true story of Joseph 'John' Merrick, the pitifully deformed young man who was rescued from a circus sideshow in 1884 by the surgeon Frederick Treves and went on to become the toast of fashionable society and a touchstone for the conscience of Victorian England. Treves was played magnificently by Anthony Hopkins, then an established actor on British shores who was barely known in Hollywood – *The Elephant Man* changed all that – while John Hurt played Merrick himself, a role which required gruelling nine-hour sessions in the make-up chair to build an elaborate 27-piece prosthetic recreation of Merrick's enlarged skull and misshapen features. To this day, medical opinions differ about the precise nature of the condition (or combination of conditions) suffered by Merrick, but the usual diagnoses are neurofibromatosis and the so-called Proteus Syndrome, both incurable conditions which progressively distort bone and tissue. But crucially, Hurt does not play the disability: he plays the man, and that is surely the secret of the film's success. There's something miraculous about *The Elephant Man*, and it's a miracle that lies not just in its technical brilliance and its exquisite cinematography: the film's most extraordinary achievement is the way it manages to avoid both sugar-coated sentiment and, even more impressively, the slightest hint of prurience. *The Elephant Man* is never exploitative, never lurid; it doesn't fall into the trap of becoming the same cruel point-and-gawp freakshow in which Merrick was imprisoned for so many years. This remarkable achievement is due in part to an intelligent script and to David Lynch's sensitive direction; but it is due overwhelmingly to John Hurt's extraordinary performance, by turns tender and tough, innocent and streetwise. Beneath that mountain of make-up every moment of contemplation, every flicker of vulnerability or frustration or joy or sadness, is conveyed with crystal clarity. His heartrending *cri de cœur* of "I am not an animal – I am a human being!" is much quoted, but even more affecting are the quieter moments, such as when he reduces Mrs Treves (Hannah Gordon) to tears with the softly contemplative remark that he "must have been a great disappointment" to his mother. Merrick in *The Elephant Man* is one of John Hurt's great performances. It won him the Best Actor BAFTA and another Oscar nomination – and he would surely have taken the statuette home had circumstances not pitted him against Robert De Niro's legendary turn in *Raging Bull*.

> **'In *The Elephant Man*, Hurt does not play the disability: he plays the man, and that is surely the secret of the film's success.'**

From Evans to Crisp to Merrick, John Hurt had by now carved out a name for himself as an actor drawn to life's outsiders: characters who, for whatever reason, found themselves on the fringes of society looking in. But he denied that there was anything particularly extraordinary about the people he played. "I don't believe there is any such thing as an ordinary person," he said in 1980. "I'm not ordinary, nor is anyone I meet."

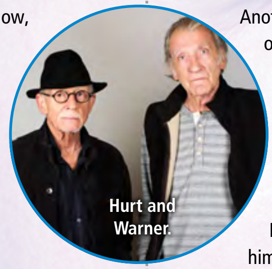
By now John Hurt was a star of the first rank, and in the 1980s his career went into overdrive: among dozens of fine performances he was a hard-drinking antihero in Michael Cimino's *Heaven's Gate* (1980), a memorable Fool to Laurence Olivier's *King Lear* on television (1983), a perfect, nervy Winston Smith in Michael Radford's underrated film of *Nineteen Eighty-Four* (1984), a world-weary rancher in wartime Kenya in *White Mischief* (1988), and a jittery, tragic Stephen Ward in *Scandal* (1989), a dramatisation of the Profumo affair that rocked the British political establishment in 1963. On a warmer note, children of all ages were delighted by his appearance as *The Storyteller* (1988), anchoring a charming fairytale series which mixed live action with creatures from the stable of Muppet creator Jim Henson. There

REMEMBERING JOHN HURT

STEVEN MOFFAT

Writer/executive producer

■ It doesn't need saying – John Hurt was one of the greatest actors who ever lived. That's not even controversial, that's just a fact. I only met him a handful of times, but I can confirm the other thing that everyone else has been saying about him: he was also incredibly nice. Now, nice doesn't seem like much of compliment, but you have to remember that this man was, quite rightly, worshipped by everyone he met. Worship has been known to go to people's heads – but not John's. If a man can remain humble and kind and warm as the world basically genuflects around him, then that is no ordinary man. The Doctor would be proud to be John Hurt – and for one very special day, he was.



Hurt and Warner.

DAVID WARNER

Actor

■ There have been so many loving tributes to the great John Hurt… Another taken too soon… I can only echo those sentiments… Fellow students long ago… Over the years, stage film radio lunch… how fitting that our last time together should be recording together for Big Finish… John carried with him such grace charm style kindness intellect and wit… What a privilege it is to have been a small part of his extraordinary life.

JACQUELINE PEARCE

Actor

■ John was my friend for many, many years, we first met at RADA where we were both training to be actors. His death has created a gap in my life that cannot be filled by anyone else. I will always miss him, and I shall always be grateful for the friendship he showed me and the support he gave me.

LOUISE JAMESON

Actor

■ I had the privilege of working with Sir John twice. Once doing a *Play for Today* back in the 70s, just before he became famous, and then right near the end in a *Doctor Who* audio story for Big Finish. Nothing had diminished. His distinctive growling voice, his unique take on character and text, and his popularity with the cast and crew. He is a great loss to the profession, but leaves such a marvellous legacy behind. May he rest in peace.

BARNABY EDWARDS

Actor

Barnaby meets one of his heroes.

■ Besides his obvious brilliance as an actor, my abiding memory of working with John Hurt is how funny he was. He had a dry wit that manifested itself in slow-burning remarks delivered with with impeccable comic timing. When recording *The War Doctor* audios, I was required to play a sadistic space pirate. Adopting my best throat-shredding, hate-spewing, puppy-crushing Ray Winstone impression, I bellowed my way through the first scene. After, there was a moment's silence. Then, in those unmistakable burnt caramel tones, I heard the voice of John Hurt melting through my headphones: "Barnaby, be careful not to take that performance home with you." The studio erupted with laughter. Wise words from one of my heroes.

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Starring with Laurence Olivier in 1983's *King Lear*.

© ITV/REX/SHUTTERSTOCK

Bridget Fonda joins John in *Scandal*.

© MOVIESTORE/REX/SHUTTERSTOCK

was plenty more voice work too, with credits including another Richard Adams adaptation, *The Plague Dogs* (1982), and Disney's *The Black Cauldron* (1985), while in 1987 Hurt became the voice of a high-profile public information campaign warning of the dangers of AIDS.

Although film and television were now dominating Hurt's career, he never abandoned the theatre, winning acclaim on the London stage as Trigorin in Chekhov's *The Seagull* alongside Natasha Richardson in 1985, as Rakitin in Turgenev's *A Month in the Country* opposite Helen Mirren in 1994, and as Andrei in a magnificent two-hander with Penelope Wilton in Brian Friel's Chekhovian divertissement *Afterplay* in 2002. One of his finest stage performances was a searingly intense turn in Samuel Beckett's masterpiece *Krapp's Last Tape*, a one-act, one-man play in which the title character looks back on his life, interacting with tape recordings of his younger self. Hurt first played the role in 1999 as part of the Barbican's Beckett festival, subsequently taking it into the West End and later reprising it on Broadway in 2011, and once again at Dublin's Gate Theatre in 2013. His relationship with *Krapp's Last Tape*, and with the recordings of his own voice, evolved over the years. "I recorded the voice of the younger Krapp, which is played throughout the piece, for the Barbican performance," he recalled in 2014. "It has been used for all the later stagings, from the West End to Washington DC and New York. The more I come to dislike what I did on the tape, the more it plays into the hands of the present Krapp." Near the beginning of his long association with the play, Hurt's performance was filmed by director Atom Egoyan for *Beckett on Film*, an ambitious project which captured film versions of all Beckett's stage plays. Screened on television in 2001 and later released on DVD, it's an incandescent performance.

Other favourite roles cited by Hurt himself included the world-weary contract killer in Stephen Frears' philosophical crime thriller *The Hit* (1984), the twitchy, neurotic calf-jobber Bird O'Donnell in Jim Sheridan's *The Field* (1990), and the lonely writer who develops an obsession for a young actor in Richard Kwietniowski's *Love and Death on Long Island* (1997). With nearly 130 films and innumerable television appearances to his name, the riches to be unearthed among John Hurt's lesser-known credits are almost bottomless. We all have our own favourites. Mine include his hard-bitten bounty hunter in 2005's Australian revenge western *The Proposition*, and his beautiful turn as Jodie Foster's enigmatic benefactor in Robert Zemeckis' 1997 adaptation of Carl Sagan's *Contact*. As SR Hadden, the reclusive multi-billionaire who commands everything but his own destiny, Hurt effortlessly steals his scant few minutes on screen: his final scene, gazing into the future and grinning from ear to ear in defiance of the cancer that is killing him, is a transcendently lovely moment now draped with an extra layer of pathos.

Behind the scenes, Hurt's life was every bit as eventful and occasionally chaotic as his career. In the glory days of the 1970s and 80s he acquired a reputation as one of the acting profession's hell-raisers, a drinking companion to the likes of Oliver Reed, Richard Harris and Peter O'Toole. At its worst, his tippling nearly cost him work (Herbert Wise later spoke of the time he had to halt proceedings at an early stage of *I, Claudius* and privately threaten Hurt with the sack unless he stopped drinking – the mortified Hurt instantly mended his ways and was sober as a judge for the rest of the shoot, winning huge respect from the cast and crew) – and it did cost him at least one of his marriages. He later renounced alcohol and cigarettes, having once been a three-packets-a-day man, explaining that it wasn't for health reasons but simply because he was now bored by them.

John receives his knighthood in 2015.

© GEOFF PUGH/REX/SHUTTERSTOCK

His first marriage, to the actor Annette Robinson, lasted only two years in the early 1960s. A longer relationship followed with the model Marie-Lise Volpeliere-Pierrot, with whom he lived on and off for 15 years until she was tragically killed in a riding accident in 1983. A year later he married an American, Donna Peacock, with whom he lived for a while in Kenya, where *White Mischief* was filmed; they divorced in 1990, and in the same year he married Jo Dalton, a production assistant he had met while making *Scandal*, with whom he had two sons. That relationship came to an end in 1995. His last marriage was his longest, to the actor and producer Anwen Rees-Myers, to whom he was married from 2005 until his death. Having made his home over the years in places as diverse as Oxfordshire, Ireland, Ibiza and Nairobi, he mastered the art of travelling light: "I have to," he told an interviewer in 2008. "I've given it all away three times. Three ex-wives. I tend not to keep things now. Not a collector of memorabilia." Something that he did continue to collect, though, were honours. He was made a CBE in 2004, received a Lifetime Achievement award from BAFTA in 2012, and was knighted in the 2015 New Year's honours list.

Through it all, the work showed no sign of letting up; if anything, in his later years John Hurt took on more engagements than ever. A new generation of cinemagoers encountered him as the mystical wand-maker Mr Ollivander in three of the *Harry Potter* films (2001-11); he had a ball as the philandering politician who immortalised himself in *The Alan Clark Diaries* (2004); he enlivened ►

The Alan Clark Diaries (2004).

Celebrating 50 years of *Doctor Who* in 2013.

John Hurt meets Sophie, Countess of Wessex, as the Doctors are invited to Buckingham Palace in 2013.

© MULHOLLAND/REX/SHUTTERSTOCK

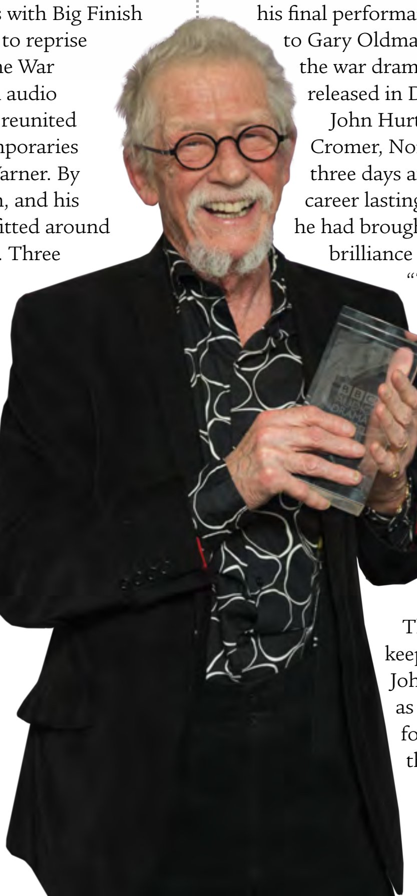
◄ proceedings as the raving Professor Oxley in *Indiana Jones and the Kingdom of the Crystal Skull* (2008); he reprised the role of Quentin Crisp in *An Englishman in New York* (2009); he enriched the cinema remakes of *Brighton Rock* (2010) and *Tinker Tailor Soldier Spy* (2011); and he was a distinguished Chorus in *Henry V* for the BBC's Shakespeare history cycle *The Hollow Crown* (2013). Voice work continued to pour in, with narration for movies like *Dogville* (2003), *Manderlay* (2005) and *Perfume* (2006), and animated characters like Owl in *The Gruffalo* (2009) and the Dragon in some 65 episodes of *Merlin* (2008-12).

That he was somehow able to squeeze in *Doctor Who* among this flurry of work is a marvel at which we can only rejoice. Making his first brief appearance at the surprise ending of 2013's *The Name of the Doctor*, and then taking centre-stage alongside Matt Smith and David Tennant in the same year's 50th Anniversary Special *The Day of the Doctor*, John Hurt's grizzled incarnation of the Time Lord lit up the screen. He had always slipped with apparently effortless ease into the skin of every part he played, so it's no surprise that he suddenly looked like a man who was born to play the Doctor. Every twitch of that famously expressive face, now crinkled and crumpled with age, seemed to convey the essence of Doctor-ness: in every raised eyebrow, in every sidelong glance, in every drooping eyelid, there was wisdom, pain and compassion, and at the same time twinkling humour and a generous heart. Whether venting exasperation at his successors' mannerisms ("Are you capable of speaking without flapping your hands about?") or expressing bafflement at their peculiar frames of reference ("What is Cup-a-Soup?"), it's a performance full of fun – but also, in his scenes with Billie Piper in particular, full of the kind of alienated otherness and existential melancholy which had for so long been John Hurt's stock in trade. His farewell scene to his fellow Doctors has that wonderful happy-sad uplift of all *Doctor Who*'s greatest goodbyes: "For now, for this moment, I am the Doctor again. Thank you." John Hurt enriched the Anniversary Special beyond measure; he honoured *Doctor Who* with his presence. He honoured all of us who love the show, and all of us who work on it. I'm just a lowly Dalek, a tiny cogwheel in the huge machine that is *Doctor Who*, but to know that I was once in a thing with John Hurt, simply to have shared the credits with that titan, is a greater honour than I thought I'd ever know.

'Every twitch of that famously expressive face seemed to convey the essence of Doctor-ness.'

As it turned out, John Hurt wasn't quite done with *Doctor Who* – and vice versa. In 2015 he joined forces with Big Finish Productions to reprise the role of the War Doctor in an audio series which reunited him with his old RADA contemporaries Jacqueline Pearce and David Warner. By now fate had taken a cruel turn, and his work commitments had to be fitted around something far more important. Three months earlier, he had made the public announcement that he had been diagnosed with pancreatic cancer. He continued to work while undergoing treatment, taking the part originally made famous by his friend Peter O'Toole in a BBC Radio 4 production of Keith Waterhouse's play *Jeffrey Bernard is Unwell*, and shooting what was to be his final television role – a meaty one at that – as the shady businessman and ex-MI6 operative Tom Kendle in the excellent pan-European thriller serial *The Last Panthers* for Johan Renck, the same gifted director who was working simultaneously on David Bowie's final videos *Blackstar* and *Lazarus*.

After going into remission towards the end of 2015, Hurt took on a final wave of film work which kept him busy for much of the following year. Such was his prodigious work rate that he would leave no fewer than five films awaiting posthumous release, among them an upcoming adaptation of NJ Crisp's play *That Good Night* in which he plays the lead role of a terminally ill screenwriter opposite Charles Dance's mysterious visitor; and his final performance, as Neville Chamberlain to Gary Oldman's Winston Churchill in the war drama *Darkest Hour*, due to be released in December this year.



John Hurt died at his home in Cromer, Norfolk, on 25 January 2017, three days after his 77th birthday. In a career lasting more than half a century, he had brought class, conviction and brilliance to every role he played.

"The greatest compliment to any actor is to be told, 'You convince me,'" he once said. "You must do that first, then maybe add the clever bits. My approach is almost to defy an audience not to believe me and to be almost aggressive in saying, 'Come my route.' I keep quiet about the times it doesn't work."

There was never any need to keep quiet. It always worked. John Hurt was as fine an actor as ever drew breath. And once, for that moment, he was the Doctor.

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PART OF THE LEGEND

Following John Hurt's death, we spoke to the Tenth Doctor, David Tennant, who shared warm memories of working with him on 2013's *The Day of the Doctor*.

INTERVIEW BY **TOM SPILSBURY**

When David Tennant returned to *Doctor Who* in 2013 for the 50th Anniversary Special, *The Day of the Doctor*, he and Matt Smith were joined by acting royalty. It takes someone very special to turn up in in the middle of *Doctor Who*'s birthday celebrations, and steal the show so effortlessly, but John Hurt was indeed someone very special.

In February 2017, a few days after the news of John Hurt's death, **DWM** contacted David Tennant, to reflect on Sir John's amazing life and career. So, when, precisely, did David first become aware of the name John Hurt?

"That's a good question!" David pauses, momentarily thrown. "I don't know. He feels like he's one of those people who's *always* been there. He's done such an enormous amount of work across such a range of genres... yes, he was always there, wasn't he? He's always been one of our great actors. I couldn't say what the first thing I saw him in was. It's hard to know now. Obviously *Alien* would have been something I was very aware of. *The Naked Civil Servant* too. I think I did see *The Naked Civil Servant* as a child, but I didn't really know what was going on until I rewatched it in later years. And *I, Claudius*! Again, I missed that the first time round, but I was *hugely* admiring of that when I caught up with that as a young adult. He's been ubiquitous. I think everyone in the country would know who John was. He was part of our cultural furniture."

I'm five years younger than David, but as a child, I think I first came across John Hurt as the title character in Jim Henson's 1980s anthology series *The Storyteller*. Remember that?

"Oh, *yes!!* I *do* vaguely remember that! That's what I mean. He was quite promiscuous with the kinds of things he'd align himself to. I think that was one of his great strengths. He was at home with the great classical theatre, and he was at home larking around in things as well. I think that was one of his great joys of working. That was certainly my experience of him on set. He just loved being there. He just had a great enthusiasm for it. And I knew him very much towards the end of his life, so I can only imagine how enthusiastic he must have been down the years."

Past and future collide...

Earlier today, before speaking to David, I watched the special features on the Blu-ray of *The Day of the Doctor*, and one thing David mentioned in a 2013 interview was the distinctiveness of John Hurt's voice. Despite the variety of the many roles John played, there was simply no mistaking it, was there? Back then, David described it as "like chocolate and treacle and sex... all together!"

"Oh, it is, yeah!" David laughs now. "With a patina of sandpaper over the top, which gave it that wonderful growl."

He was also the voice of the UK government's AIDS awareness commercials in the 1980s – presumably because that growl expressed exactly the right sort of gravitas for such a serious campaign.

"Oh God, was that him? Yes, of course! Authority and warmth are two hard things to sit side by side, but they sort of managed that with John's voice."

When David was first approached to appear the 50th Anniversary Special, the original idea that writer Steven Moffat had was that it was going to be Matt Smith alongside you and Christopher Eccleston...

"Well, it never *really* was," David cuts in. "Quite early on it was, 'Who is going to play this missing Doctor?' And my worry with that was, if you're going to introduce a character that has such significance to this show, and who's coming into it 50 years in, as it were, it's got to be someone whose very presence matches that. I thought, 'What if we end up with someone who doesn't quite feel like they deliver?' But then, of course, when I heard that John had said yes, I thought, 'Oh, well, we're home and dry!' He brings all the authority and history of his own life, and his own art – and you get all of that for free, before you even start worrying about the performance he's going to give... which then, of course, was so immaculate. It was a wonderful bit of casting that we got there."

Did you talk with Matt at all, before you started work? Did you perhaps chat about who they might cast, and how the dynamic would work between the three of you?

"No, I don't think we talked before, but I know that we were terribly thrilled, and then rather in awe of him – to be on set with him and just to be in his orbit. I mean, he was utterly legendary. The performances that he's given and the pieces that he's been associated with... Extraordinary. And then of course, he also brings with that a lifetime of stories. Matt and I just sat like small children at the fireside, letting him tell us about Eric Clapton and The Beatles, and this extraordinary life that he had lived. About Tom Baker and Jeffrey Bernard, and about Soho drinking dens... He was a storyteller. He had such a joy for life, that he'd love to communicate, both in his acting and in his personal life. It was a real privilege to be around him. We were rather shy of him at first, I think."

Shy?

"Yes, well you don't know how he's going to be. You don't know how someone of that status might act. But he had a childishness about him. I mean that in the very best sense. He had a mischief and a youth about him. A youth that put Matt and me rather to shame!"

He wasn't at the readthrough, as I recall, so presumably you met him for the first time on set?

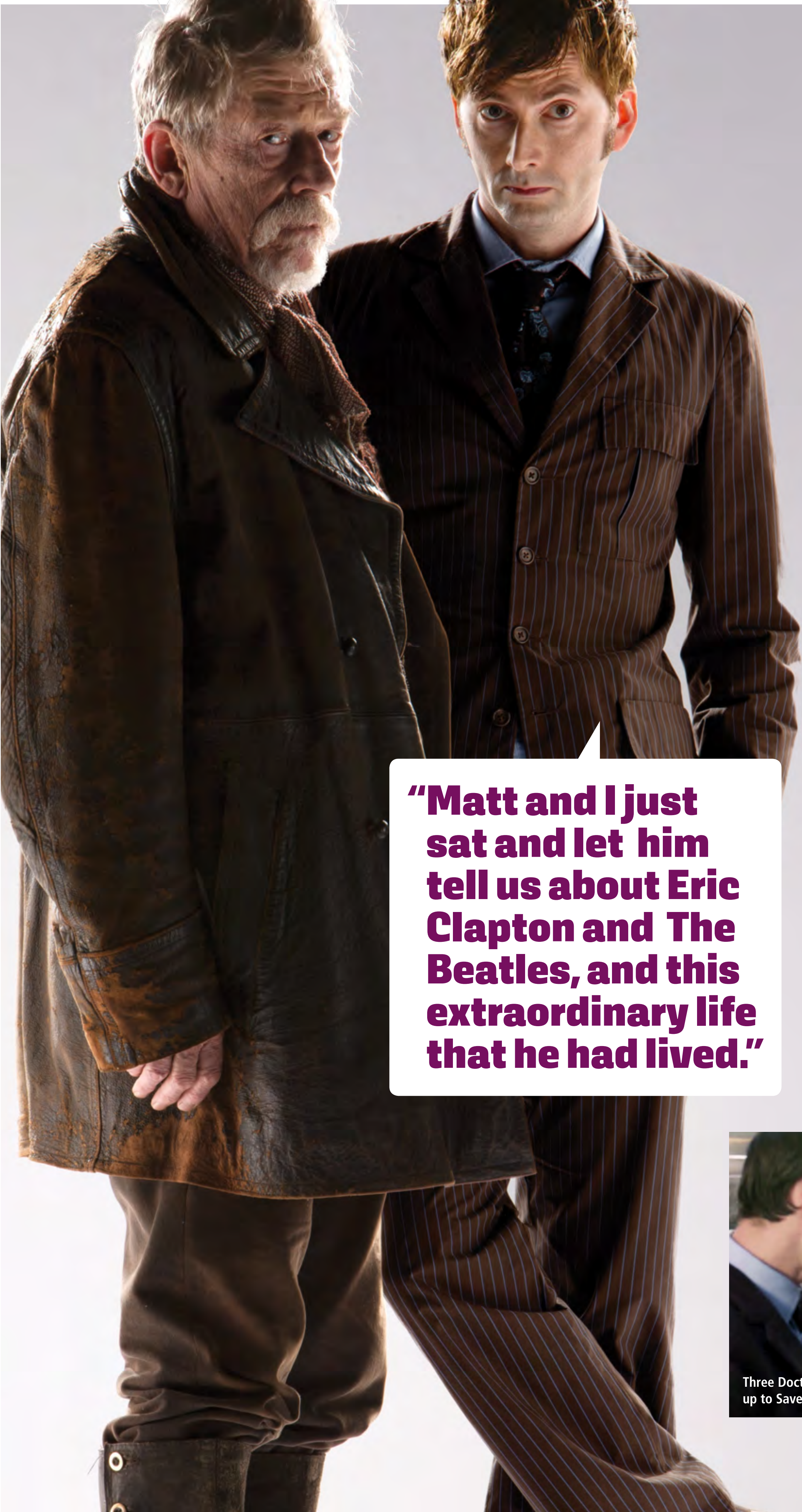
"Yes, we did. I suppose it must have been. I'd forgotten he wasn't at the readthrough. I can't think what that first day was... I think it was out in the forest, maybe? That scene where he falls through a wormhole. It was probably there."

That's a great scene. On that first day, what do you think he made of being in *Doctor Who*? With all the mayhem that was going on around him?

"I think he thought it was a great lark! Clearly it wasn't a job that he *needed* to do, at the age of 73. He just loved the notion of it. He loved the part. As I understand it, he'd known Tom Baker very well during Tom's time as the Doctor. So he was very aware of it, and he was very thrilled to be part of the legend. I think he just thought that it was something he couldn't quite resist. He entered into it wholeheartedly, with great brio and gusto. He was just a joy to have around."

As a *Doctor Who* fan yourself, you must have been thinking about previous celebratory get-togethers like *The Three Doctors* and *The Five Doctors* – especially with that peculiar idea that the oldest actor is actually playing the youngest version of the Doctor. But as with William Hartnell in *The Three Doctors*, John Hurt was definitely playing it as the most 'senior', wasn't he? As the most authoritative?

"Well, yes, and if you cast John Hurt, *clearly* he's going to be the boss! That made itself very evident. He brings such gravitas to anything he does – and yet always with a twinkle. That's something he managed to do as the Doctor. He was playing a



“Matt and I just sat and let him tell us about Eric Clapton and The Beatles, and this extraordinary life that he had lived.”

very particular iteration of the Doctor: damaged and brooding and gnarled. And he did all that, and fulfilled all that, but all with a sparkle in his eye.”

When we interviewed John last year, he spoke very highly of you, and your very different portrayal of the Doctor: “David’s approach is to play the Doctor very light,” he told us. “Whatever the character’s intellect is, he’s not giving it away. It suits his voice and it suits his movement.” But he also commented that he couldn’t do what you and Matt do, and he had to find his own approach.

“Well, I think everyone who’s ever had a go at that part has had to do that,” David considers. “In a sense, John had an extraordinarily difficult job, in that he had to tell you all the history of that character, and flesh it out, entirely in one story. I had *years* to settle on exactly how to play it. When you have someone as experienced as John, he’s just going to come up and knock it out of the park.”

So with all that experience to draw on, did John ever give you any advice?

“He wasn’t really like that. He didn’t have a kind of ‘grand old man of the theatre’ feel about him. He was much more in the moment. He was just enjoying himself. He had excitement about everything that he did. He felt like one of the boys really, rather than some grand master. He was very un-pompous. Not that I wouldn’t have been *thrilled* to have received lots of advice from him! I’m sure he had many lessons to give. But that wasn’t really him, in my experience.”

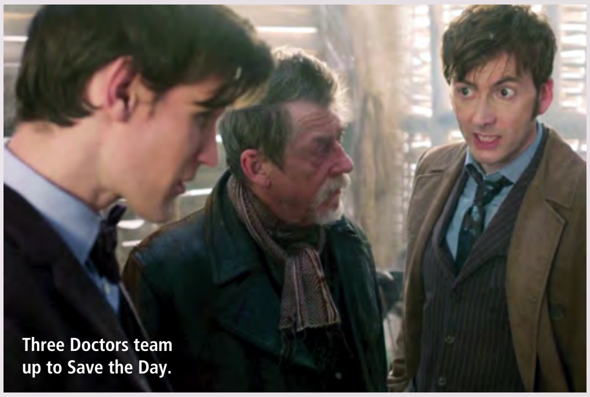
It has to be said, he was very keen to be thought of as a proper Doctor, wasn’t he? He really took it to his heart. He saw it as a serious responsibility.

“Oh, yes! He was very keen to make sure he was part of the legacy. There was no fudging it, that he was a ‘pretend’ Doctor, or anything like that. He very much wanted to be in all the line-ups.”

On a final note then, how do you think the world – and particularly the world of *Doctor Who* – will remember John Hurt?

“Well, I think people have been genuinely shocked by his passing. He’s been part of our cultural life, all *my* life, and longer. He’s been at the top of his game for so many years. He’s been so many characters, so vividly. His legacy speaks for itself, but he will be remembered, I think, with huge fondness and huge respect. And then, in the closing years of his life, he made such an impact on the world of *Doctor Who*. Fifty years on, he sort of redefined it.

“From a personal point of view, I just feel very, *very* honoured that I got to play with him, really. Because that’s what it felt like. It felt like playing. He was one of those people that you felt very proud to know.” DWM



Three Doctors team up to Save the Day.

STRONG TO THE FINISH

John Hurt returned in many highly regarded audio plays. His Big Finish colleagues paid tribute to him…

INTERVIEW BY **TOM SPILSBURY**

While John Hurt's on-screen *Doctor Who* career as the War Doctor was essentially limited to the 75 minutes of *The Day of the Doctor*, Big Finish Productions has filled in a few more chapters from this most mysterious period of the Doctor's life. Yes, the War Doctor now has a bona fide 'era' of his own. In a dozen hour-long audio adventures, released across four box sets, we have finally got to find out what the Doctor got up to during the Time War. John Hurt's hardened warrior incarnation has battled Daleks, teamed up with his old friend Leela, faced the horrors of the Neverwhen, and uncovered the secret of the Eternity Cage.

In light of the sad news of John's death, **DWM** gathered the Big Finish team – executive producer Jason Haigh-Ellery, executive producer/writer/actor/composer Nicholas Briggs, and producer David Richardson – to ask them about their experiences of working with John in the studio. But first of all, we want to find out their views as fans of his work. He had such a magnificent film, TV and theatre career, and everyone has their own favourite John Hurt memories. What does the team think it was that made him such a special actor?

"I've thought about this quite a lot recently," David considers. "I realised – and it's odd that I only realise this in retrospect – that John Hurt was an actor who made me go to the cinema. When I look back at his films, I've seen nearly all of them on the big screen, going back to when I was a teenager. I think the first must have been *Midnight Express* in 1978, then *Alien*, *The Elephant Man*, *Scandal*… What made him so special? I think John chose very bold and brave roles, and never did the same kind of thing twice. He was an actor's actor, who always surprised people."

"I agree with David," says Nick. "It was John's choices of roles that made him so remarkable. He had that incredible quality about him, whereby he was able to inhabit a role and be utterly truthful, but without burying his own, idiosyncratic individuality. Although, slightly contradicting that, because I think John's work was always full of surprises, the role that affected me the most was his performance as John Merrick in *The Elephant Man*. But I'm also rather fond of a funny little film called *Love and Death on Long Island*, in which he played an eccentric widower, Giles De'Ath, who hates anything modern. It's both hilarious and touching."

What was Jason's favourite John Hurt role?

"He had such dead eyes as Caligula in *I, Claudius*," Jason considers. "He portrayed a man who cared so little about others, or indeed himself, so well. That was a truly great performance."

What did you all make of John's performance as the War Doctor when you first saw him on screen in *The Day of the Doctor*?

"I loved the gravitas and world-weariness he brought to the role," says David. "The haunted Doctor who was forced to make a terrible choice… It was a lovely contrast to the energy and dynamism of David Tennant and Matt Smith – I thought they worked particularly well as a trio."

John with producer David Richardson, friend and co-star Jacqueline Pearce and writer and director Nicholas Briggs.

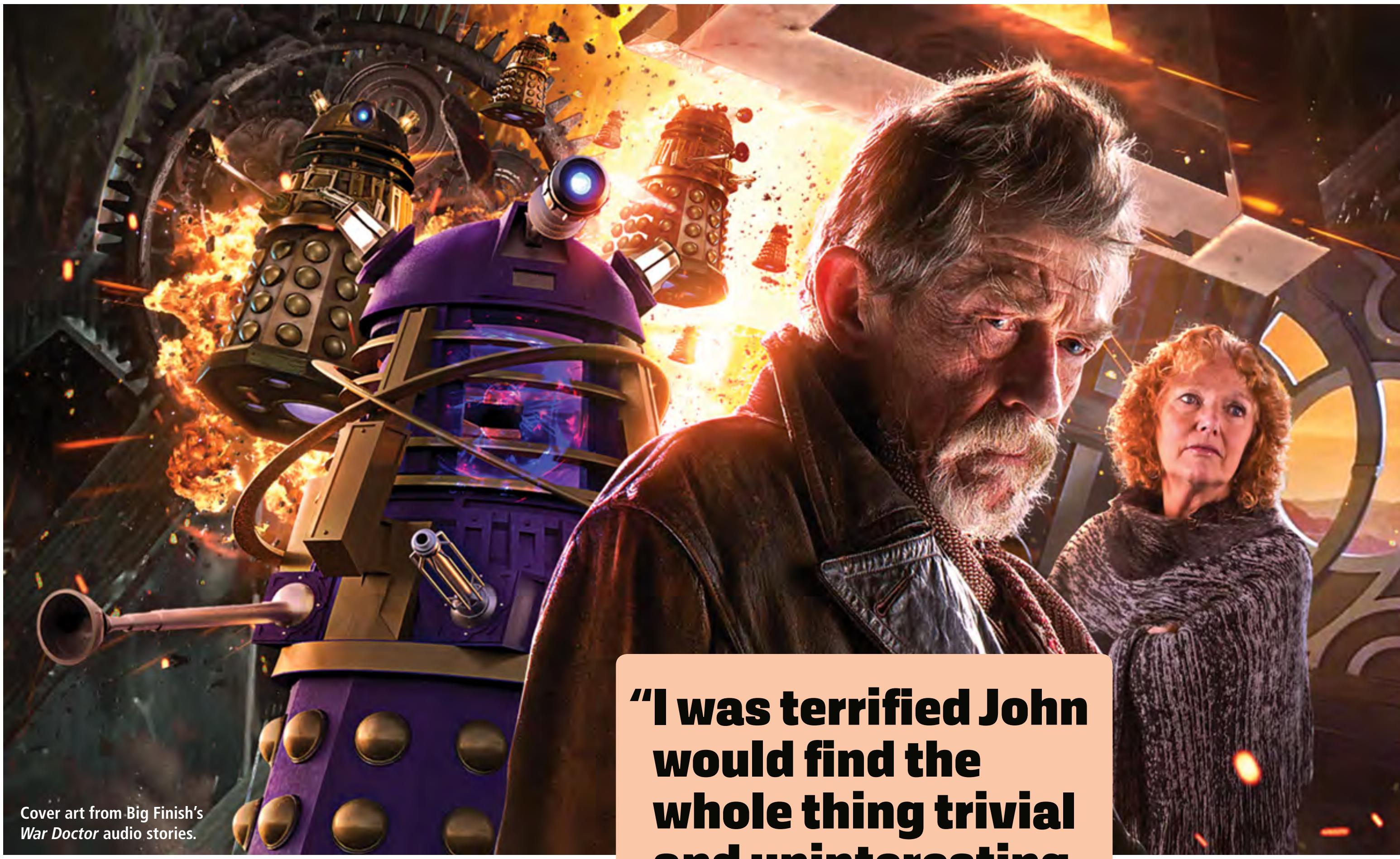
We were left wanting more!

"Oh yes, I thought he was perfect," Jason agrees. "When *The Day of the Doctor* finished I felt a little cheated, as I wanted to see more of his Doctor! The War Doctor is one of Steven Moffat's greatest creations – a version of the Doctor who feels that he doesn't deserve the name. I fleetingly thought, 'Maybe we could get him for Big Finish in the future?' – but I instantly dismissed the idea! The Oscar-nominated movie star John Hurt?! He was *surely* not going to come and work with us! But I'm so glad that John was so open-minded and happy to work on *Doctor Who* again, this time on audio."

"I totally agree with Jason and David," says Nick. "I thought it was a really canny bit of casting. The role is a great example of necessity being the mother of invention. They couldn't persuade Christopher Eccleston to appear in the 50th Anniversary Special. But even though it would've been great to see Chris on screen as the Doctor again, I actually think it's truer to the idea of the Doctor that he would have found the notion of fighting in a war totally unacceptable. After experiencing the Time War, it makes complete sense to me that he would feel the only way to carry on would to almost literally become someone else. Given that you're suddenly creating a 'Doctor who you've never heard of, folks!', the only sensible thing to do is cast someone so famous and powerful that you blast away all objections! And I say thank goodness for Anwen, John's wife, who was the one who told him that he *had* to do it."

Jason, when did you think there was a realistic possibility of doing War Doctor audios? You said that you initially dismissed the idea of him wanting to come to work at Big Finish, so it must have been a huge thrill when he actually said yes?

"Well, firstly we needed to get permission from the *Doctor Who* production team in Cardiff to use the concept of the War Doctor," Jason explains. "That was before I even contacted John's agent, so I sort of slightly forgot about it – as it did take many months to get the official go-ahead. But once that had happened, I vividly remember plucking up the courage to pick up the phone to John's agent. John had not been well and I was waiting



Cover art from Big Finish's *War Doctor* audio stories.

for his agent to say, 'He's not interested' – but that wasn't the case at all. He said that maybe this was something that John should do, and asked me to send over an outline and an offer. I then got an email back asking to talk, and once I'd sorted a few things out – John needed to record the first box set on his own, as he didn't think it was the right time in his recovery to travel long distances yet – we were on! I was so delighted! I remember calling Nick and David to share the news – John Hurt was going to play the War Doctor for Big Finish! Amazing!"

"I remember that we'd been pitching the War Doctor ever since the demise of AudioGO [in late 2013]," says Nick, "and it did seem to take forever. At some point during all this, Jason very wisely thought, 'Well, it's probably worth checking that John would actually do it anyway!' We were amazed and hugely grateful and excited that he was open to the idea. So I immediately got on with story ideas. It took me about three seconds to come up with the initial idea. I said to Jason and David, 'I know exactly what I want to do.' It was during this process of writing that I heard the terrible news that John was ill. But in one of those strange ironies, it was actually the fact that he was ill that made John more amenable to doing this. He told me about this when I interviewed him for **Doctor Who Magazine** [in issue 496], on the last day of recording. He worried that fans wouldn't like the answer, but then he went on to explain that he felt very strongly that it doesn't matter why you make a decision. What matters is the decision. And he was very pleased he'd made that decision, because he enjoyed the work immensely."

BBC
PIXEL POWER! A history of DOCTOR WHO in videogames!
ANTHONY READ A tribute to the script editor
DOCTOR WHO
MAGAZINE
WIN!
WAR DOCTOR BOX SETS!
EXCLUSIVE INTERVIEW!
JOHN HURT
IS THE WAR DOCTOR!
SIR JOHN reveals how his wife convinced him to take on the role of the Doctor's secret incarnation!

Had any of you met John Hurt before he worked with you at Big Finish? How did he measure up to your expectations?

"I'd never met him before," David admits, "but I'd heard lots of really lovely things about him from Jacqueline Pearce, who was a lifelong friend of his. There's a lovely anecdote in Jacqueline's autobiography where she recalls a time in her life when she was down on her luck, and John just gave her a large envelope stuffed with money, without even a second thought. Just from her writing, I was struck by his incredible generosity."

"I hadn't met him before either," says Jason, "but then I ran into him at various theatre shows three times after we had worked with him. He was always very complimentary about Big Finish when we chatted and especially about Nick's directing."

"I'm extremely touched by that, actually, Jason," Nick replies. "I mean, I knew that John and I were getting on well and working well together. But I suppose there's an instinctively self-belittling side of me that assumes an extremely famous, important person like John would be nice, do a great job – and then go away and forget all about me. So it's nice to know that he remembered me. And indeed I went back to see him when he was performing in *The Invisible Man* for us. I genuinely liked him very much. I'd never met him before, though, so I had no preconceptions. I was terrified he'd find the whole thing trivial and uninteresting and that I'd have to squeeze every single syllable out of him under protest. But all of my fears were unfounded, as fears mostly are! What I particularly liked about him was his honesty. There was no game-playing. I immediately knew where I was with him. He also seemed very kind and generous, in the way he interacted with everyone at the studio. A delight to work with, actually. So rewarding."

"Frankly, before we worked with him, I was terrified!" David admits. "To the point I worried I was going to make myself ill with worry – simply because of who he was. But the lovely thing is, John wouldn't have any of that. He didn't want us to refer to him as 'Sir John' in the studio. He behaved like an ordinary bloke who'd come in to work and he found time for everyone. ►

> **"I was terrified John would find the whole thing trivial and uninteresting. But all my fears were unfounded."**
>
> **– NICHOLAS BRIGGS**

Clockwise from top: Matt Fitton, Andrew Smith, Nicholas Briggs, Beth Chalmers, John Hurt, Jacqueline Pearce, Lizzie Roper and Chris Porter.

"As soon as we announced *The War Doctor* series, I received more emails from actors asking to work on them than I've had for anything else, ever," David continues. "I kept a list of all those actors, and with just a couple of exceptions I was able to get them all on board. It was such a lovely feeling, to be able to fulfil a life's ambition for them to work with John Hurt.

"Something I'll always remember... on the last day of recording, I went out and bought John a gift from me, Jason and Nick. I've never done that before for an actor, but it had been such a special time for us and I wanted him to know that. Movie actors get given free stuff all the time, so I didn't really expect too much of a response, but John was visibly moved. And when he came back to record *The Invisible Man*, he was still talking about the gift that we'd given him. He was perceived as a major movie star, and of course he was, but beyond that he was also very human and a real gentleman."

"He was certainly very down to Earth," adds Nick. "He was very well prepared, but on the occasions when he wasn't, because, in the latter episodes, the scripts were being delivered very close to the recordings, he immediately confessed. On those occasions, we'd do the readthrough of a scene and then he'd say something like, 'Right, now I know what this is all about, let's do it properly.' He was like a heat-seeking missile for the truth in every scene. He wouldn't rest until he'd hit upon it. There was one point when we nearly had a sort of hilarity meltdown when, as he put, the ludicrousness of it all suddenly hit us all, and we all started laughing. He said we were very lucky to pull him back from that! He wore his acting genius lightly, you see. A laugh was never far from his lips. And humour is very important to the way I work. I make silly comments all the time to lighten the mood, and luckily for me, John not only found these funny, but he contributed his own daft remarks, which really made me laugh too.

"What I particularly liked is that he was very interested in the work. He'd talk about it afterwards in the green room."

Sir John Hurt has left behind an incredible legacy of work, which will doubtless be enjoyed by generations to come – but how would the Big Finish team assess his legacy to the world of *Doctor Who* in particular? And how will they remember him as a person?

"I knew him so briefly – but I will always be proud to say that I worked with him," Jason reflects. "He was such a nice bloke. A gentleman who was a gentle man."

"The idea of the Doctor who doesn't use the name 'Doctor', played by John Hurt, is one of the greatest ideas in the whole of *Doctor Who* history," David attests. "We were so lucky to be able to work within this playground that Steven Moffat had created, and to explore it further in 12 episodes. It was an era that was so ripe for storytelling, and I think we can now reveal that we were preparing a further batch of four box sets when we heard the very sad news. John had fully intended to come back to record more, but unfortunately it was not to be."

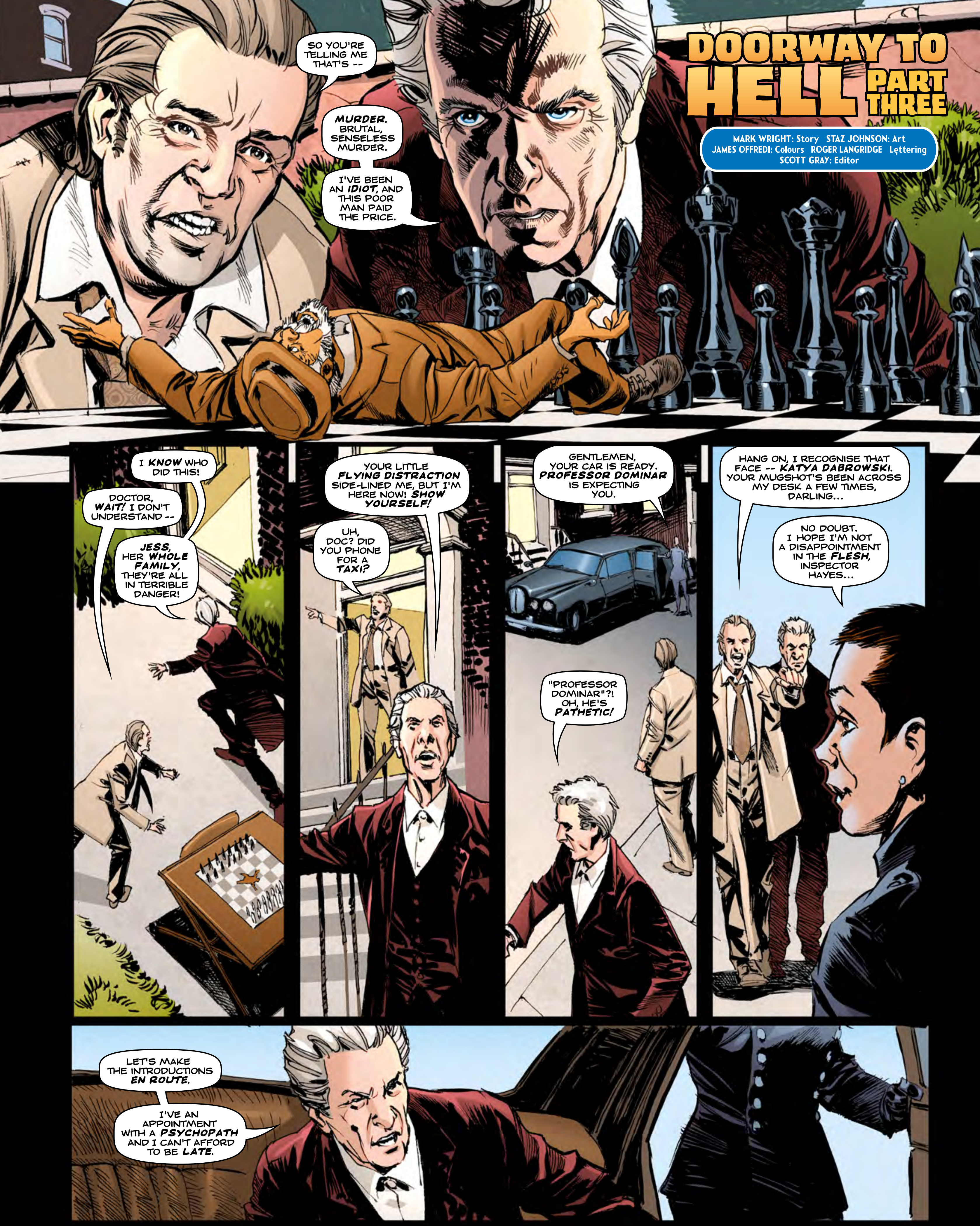
"Obviously, there are greater issues than whether or not John would continue being the War Doctor – but yes, it is true that he'd confirmed he'd do some more," says Nick. "Indeed, we were due to record with him last November, but then he was taken ill again. When I saw him some little time before this, when he was recording *The Invisible Man*, he told me, very movingly, that times had been difficult for him – but his charm, affection and generosity really shone through. I remember him relaxing back on the sofa and reaching out and patting me on the hand, wearily and warmly saying, 'Oh, Nicky-Nicky-Nick-Nick.'

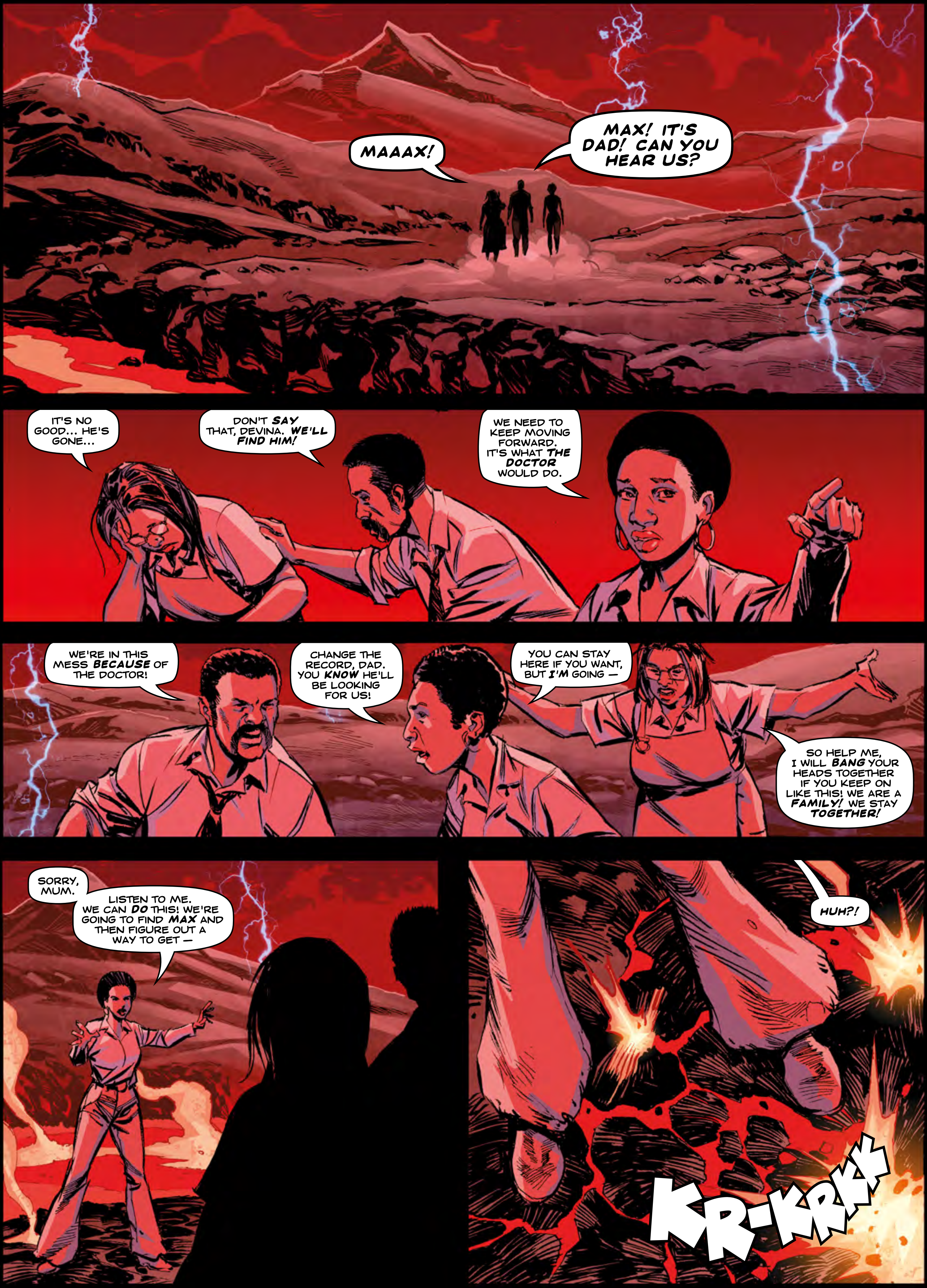
> **"John had intended to come back, but it was not to be."**
> **– DAVID RICHARDSON**

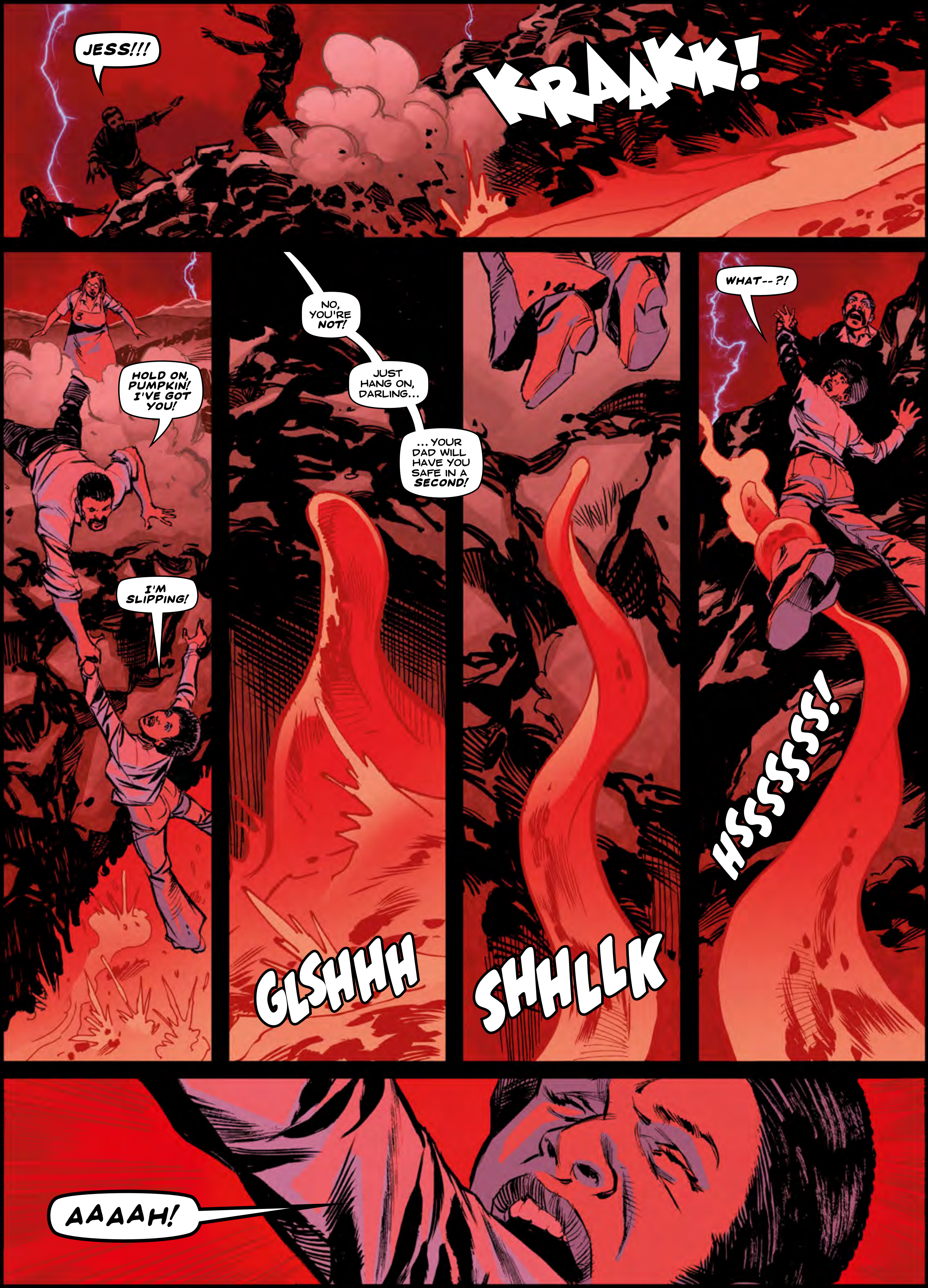
"I think we're so lucky to have worked with him," Nick concludes. "I'm personally so grateful for that and I think that *Doctor Who*, as a whole, should be grateful for having him in the series. A real touch of class and such a lovely bloke. There's a part of you that sort of feels silly and self-indulgent when you work with someone famous for only a few days and then feel very upset at their death. I kind of feel I'm assuming too much about my brief association with him. But I think it's a measure of his greatness, both as an actor and a human being, that his passing has affected us all so profoundly. We all miss him so much. And I certainly feel my life has been enriched by having worked with him." DWM

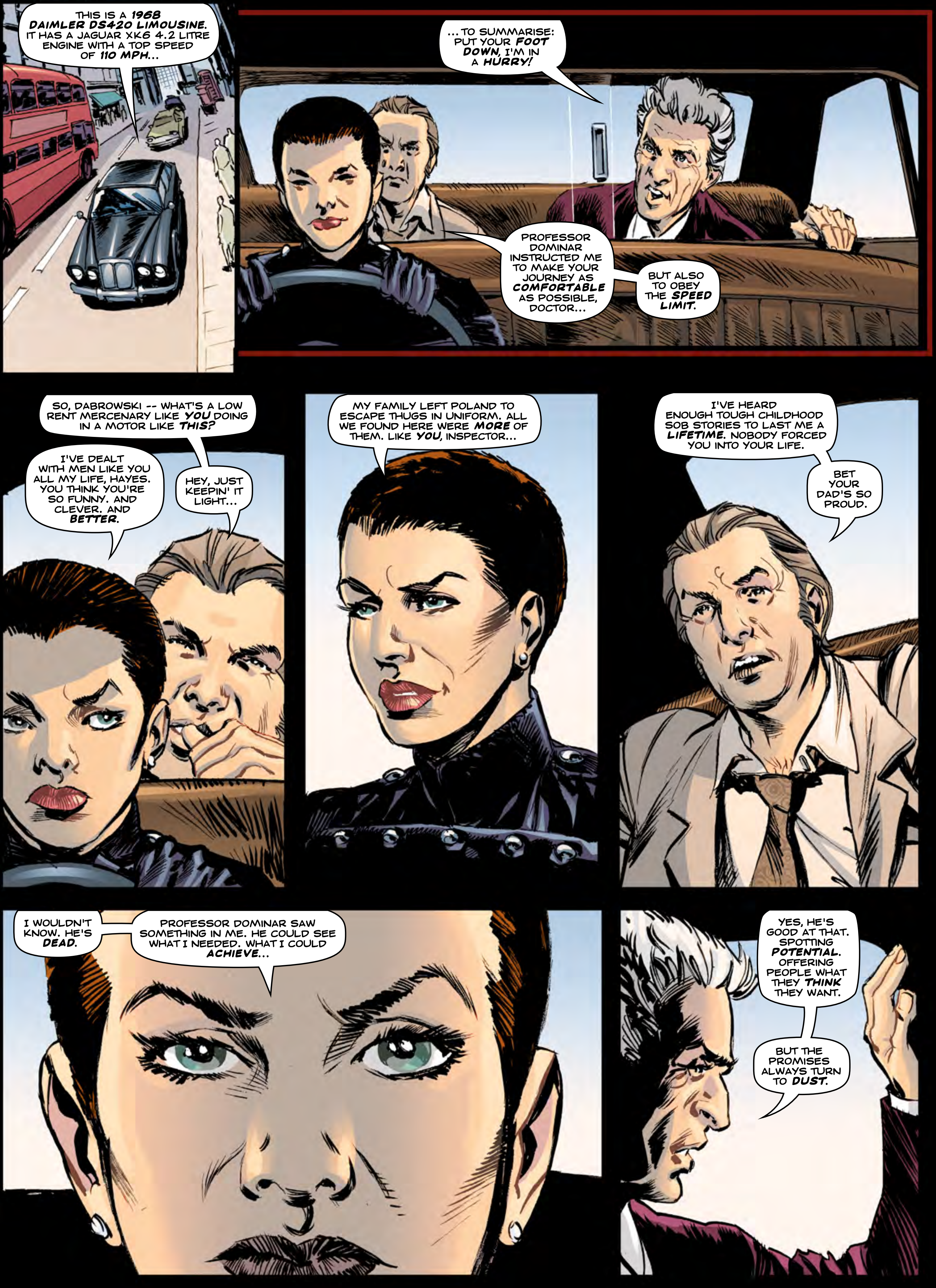
DOORWAY TO HELL PART THREE

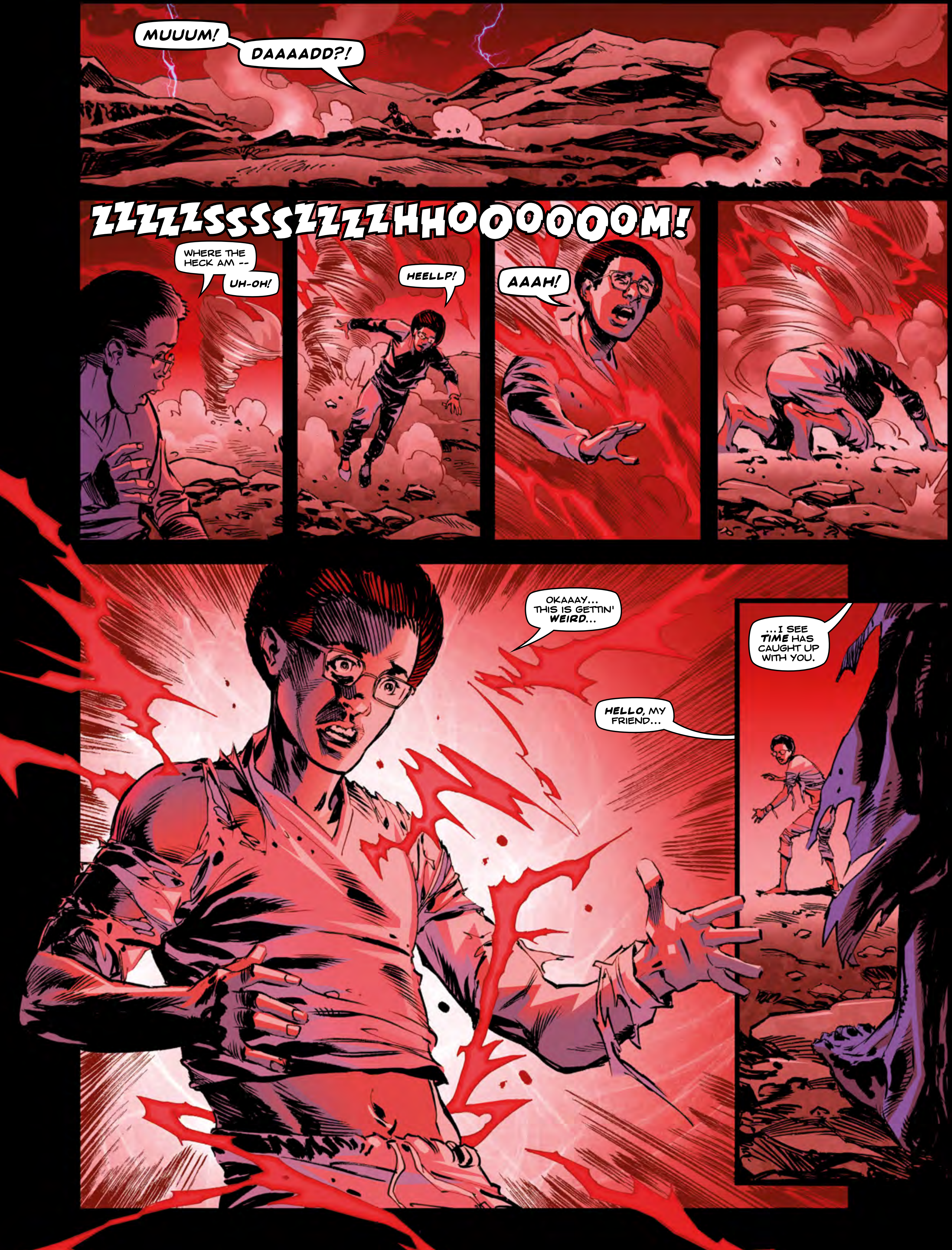
MARK WRIGHT: Story STAZ JOHNSON: Art
JAMES OFFREDI: Colours ROGER LANGRIDGE Lettering
SCOTT GRAY: Editor

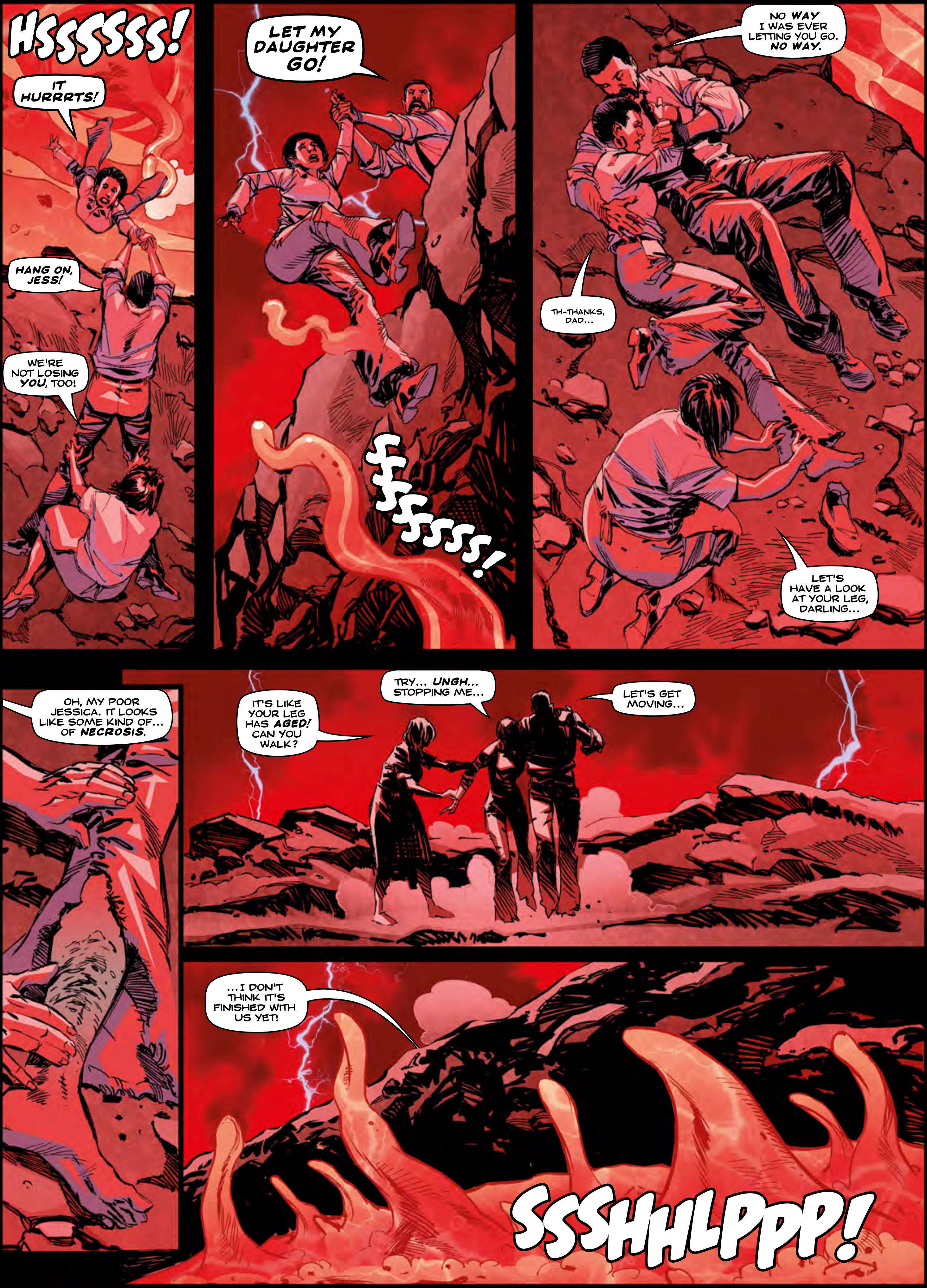

SO YOU'RE TELLING ME THAT'S --
MURDER. BRUTAL, SENSELESS MURDER.
I'VE BEEN AN ***IDIOT,*** AND THIS POOR MAN PAID THE PRICE.
I ***KNOW*** WHO DID THIS!
DOCTOR, ***WAIT!*** I DON'T UNDERSTAND --
JESS, HER ***WHOLE FAMILY,*** THEY'RE ALL IN TERRIBLE DANGER!
YOUR LITTLE ***FLYING DISTRACTION*** SIDE-LINED ME, BUT I'M HERE NOW! ***SHOW YOURSELF!***
UH, DOC? DID YOU PHONE FOR A ***TAXI?***
GENTLEMEN, YOUR CAR IS READY. ***PROFESSOR DOMINAR*** IS EXPECTING YOU.
"PROFESSOR DOMINAR"?! OH, HE'S ***PATHETIC!***
HANG ON, I RECOGNISE THAT FACE -- ***KATYA DABROWSKI.*** YOUR MUGSHOT'S BEEN ACROSS MY DESK A FEW TIMES, DARLING...
NO DOUBT. I HOPE I'M NOT A DISAPPOINTMENT IN THE ***FLESH,*** INSPECTOR HAYES...
LET'S MAKE THE INTRODUCTIONS ***EN ROUTE.***
I'VE AN APPOINTMENT WITH A ***PSYCHOPATH*** AND I CAN'T AFFORD TO BE ***LATE.***

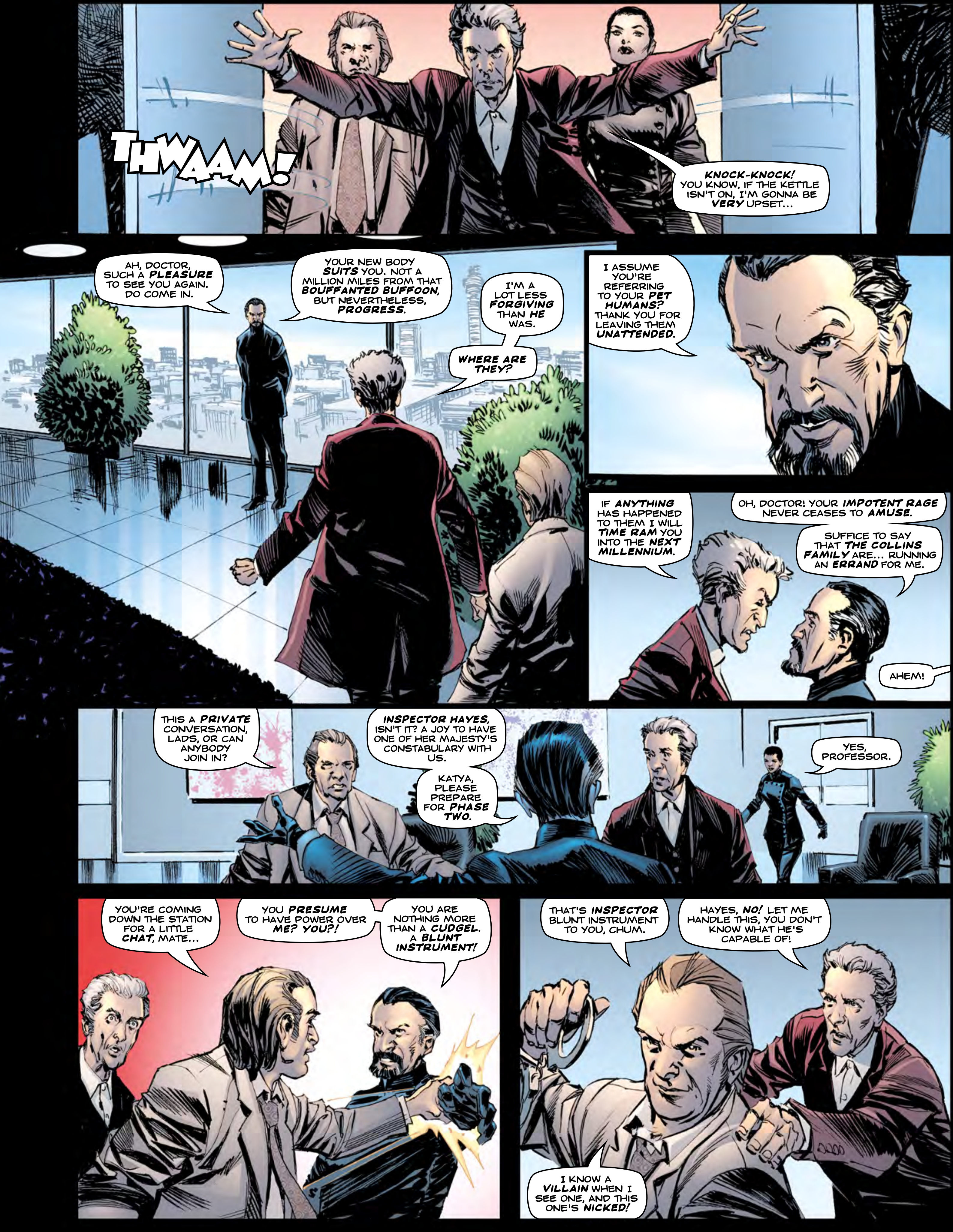

MAAAX!
MAX! IT'S DAD! CAN YOU HEAR US?
IT'S NO GOOD... HE'S GONE...
DON'T SAY THAT, DEVINA. WE'LL FIND HIM!
WE NEED TO KEEP MOVING FORWARD. IT'S WHAT THE DOCTOR WOULD DO.
WE'RE IN THIS MESS BECAUSE OF THE DOCTOR!
CHANGE THE RECORD, DAD. YOU KNOW HE'LL BE LOOKING FOR US!
YOU CAN STAY HERE IF YOU WANT, BUT I'M GOING —
SO HELP ME, I WILL BANG YOUR HEADS TOGETHER IF YOU KEEP ON LIKE THIS! WE ARE A FAMILY! WE STAY TOGETHER!
SORRY, MUM.
LISTEN TO ME. WE CAN DO THIS! WE'RE GOING TO FIND MAX AND THEN FIGURE OUT A WAY TO GET —
HUH?!
KR-KRKK

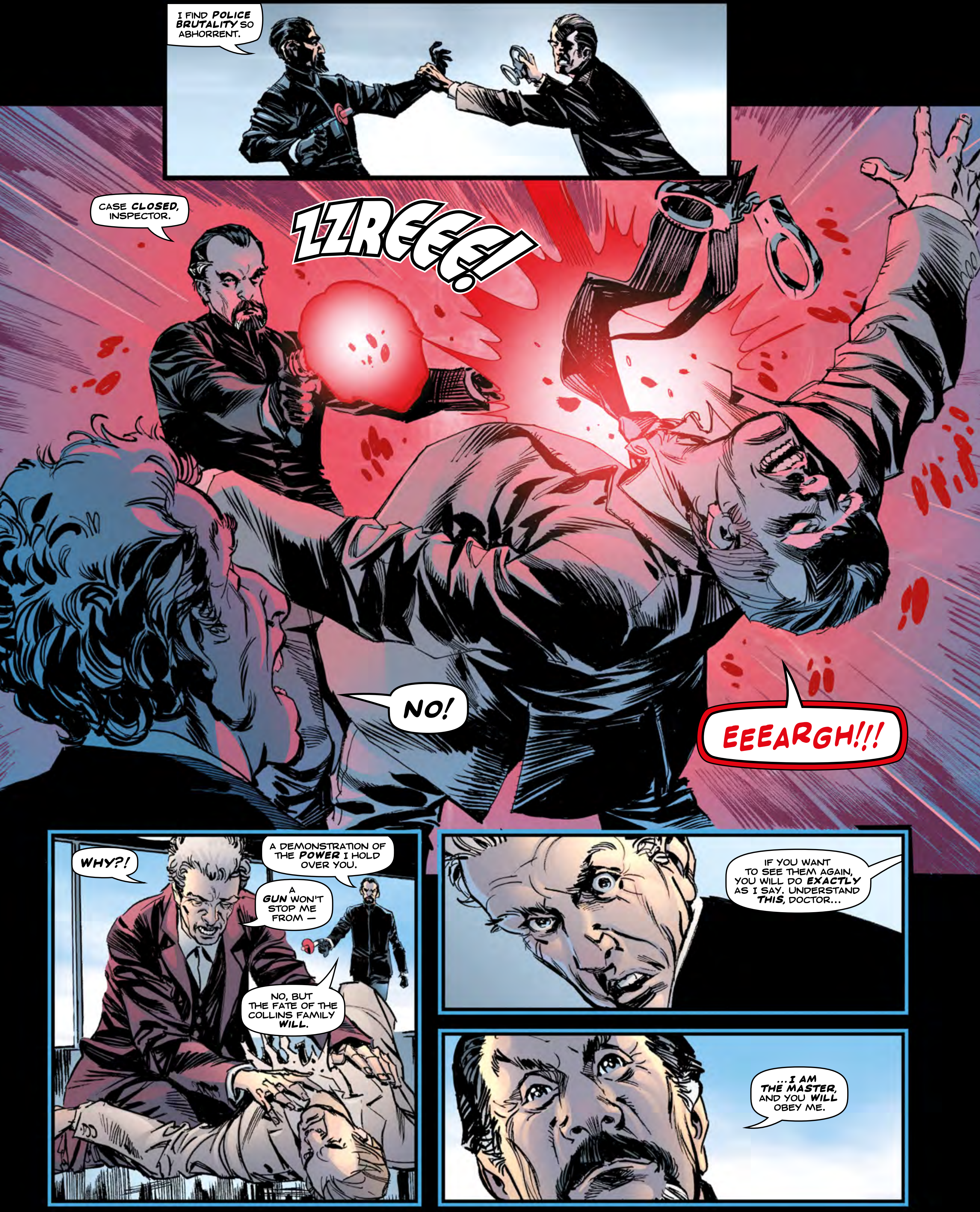

JESS!!!
KRAAKK!
HOLD ON, PUMPKIN! I'VE GOT YOU!
I'M SLIPPING!
NO, YOU'RE NOT!
JUST HANG ON, DARLING...
...YOUR DAD WILL HAVE YOU SAFE IN A SECOND!
GLSHHH
SHHLLK
WHAT--?!
HSSSSSSS!
AAAAH!

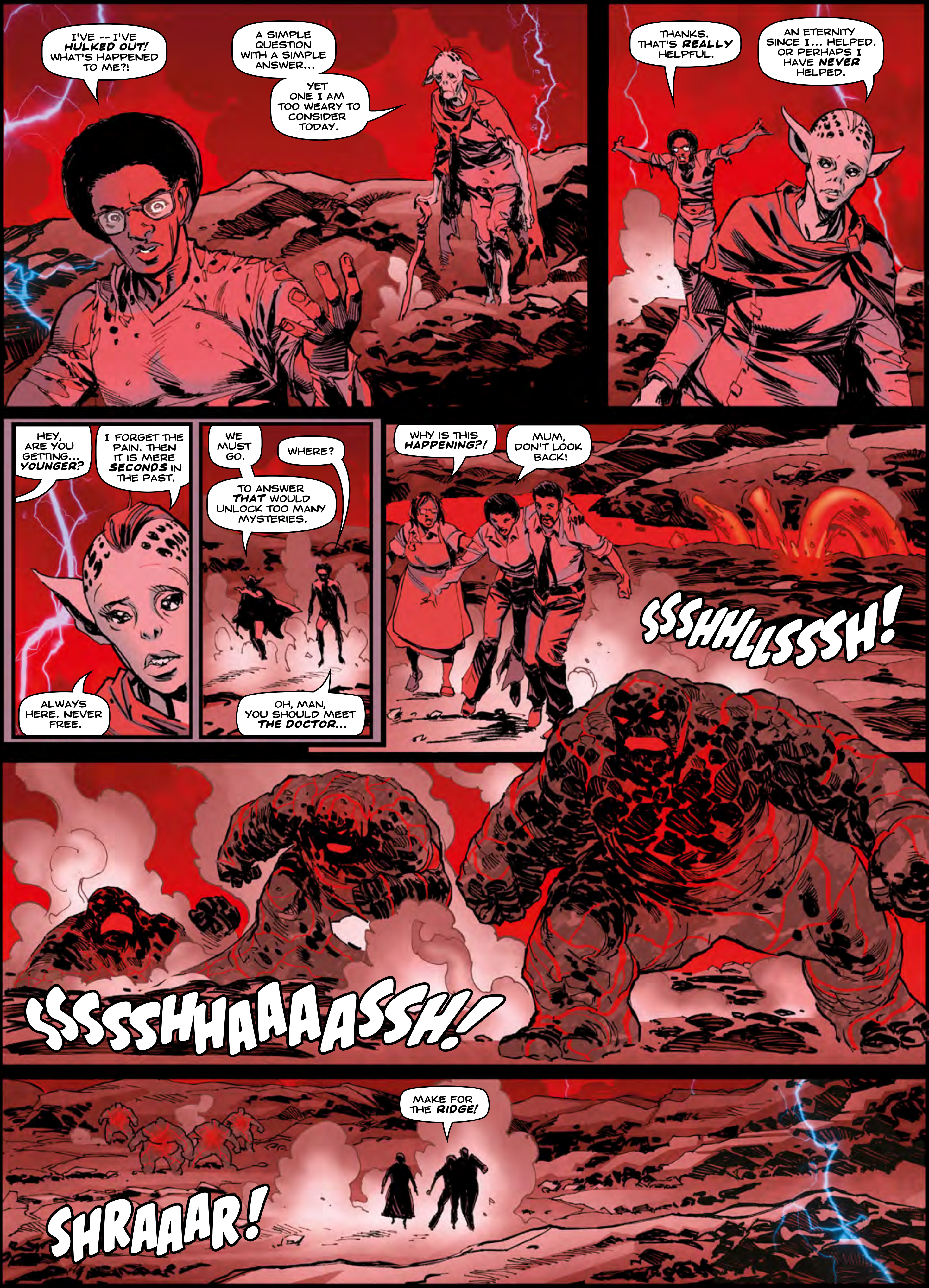

THIS IS A *1968 DAIMLER DS420 LIMOUSINE.* IT HAS A JAGUAR XK6 4.2 LITRE ENGINE WITH A TOP SPEED OF **110 MPH...**
...TO SUMMARISE: PUT YOUR ***FOOT DOWN,*** I'M IN A ***HURRY!***
PROFESSOR DOMINAR INSTRUCTED ME TO MAKE YOUR JOURNEY AS ***COMFORTABLE*** AS POSSIBLE, DOCTOR...
BUT ALSO TO OBEY THE ***SPEED LIMIT.***
SO, DABROWSKI -- WHAT'S A LOW RENT MERCENARY LIKE ***YOU*** DOING IN A MOTOR LIKE ***THIS?***
I'VE DEALT WITH MEN LIKE YOU ALL MY LIFE, HAYES. YOU THINK YOU'RE SO FUNNY. AND CLEVER. AND ***BETTER.***
HEY, JUST KEEPIN' IT LIGHT...
MY FAMILY LEFT POLAND TO ESCAPE THUGS IN UNIFORM. ALL WE FOUND HERE WERE ***MORE*** OF THEM. LIKE ***YOU,*** INSPECTOR...
I'VE HEARD ENOUGH TOUGH CHILDHOOD SOB STORIES TO LAST ME A ***LIFETIME.*** NOBODY FORCED YOU INTO YOUR LIFE.
BET YOUR DAD'S SO PROUD.
I WOULDN'T KNOW. HE'S ***DEAD.***
PROFESSOR DOMINAR SAW SOMETHING IN ME. HE COULD SEE WHAT I NEEDED. WHAT I COULD ***ACHIEVE...***
YES, HE'S GOOD AT THAT. SPOTTING ***POTENTIAL.*** OFFERING PEOPLE WHAT THEY ***THINK*** THEY WANT.
BUT THE PROMISES ALWAYS TURN TO ***DUST.***

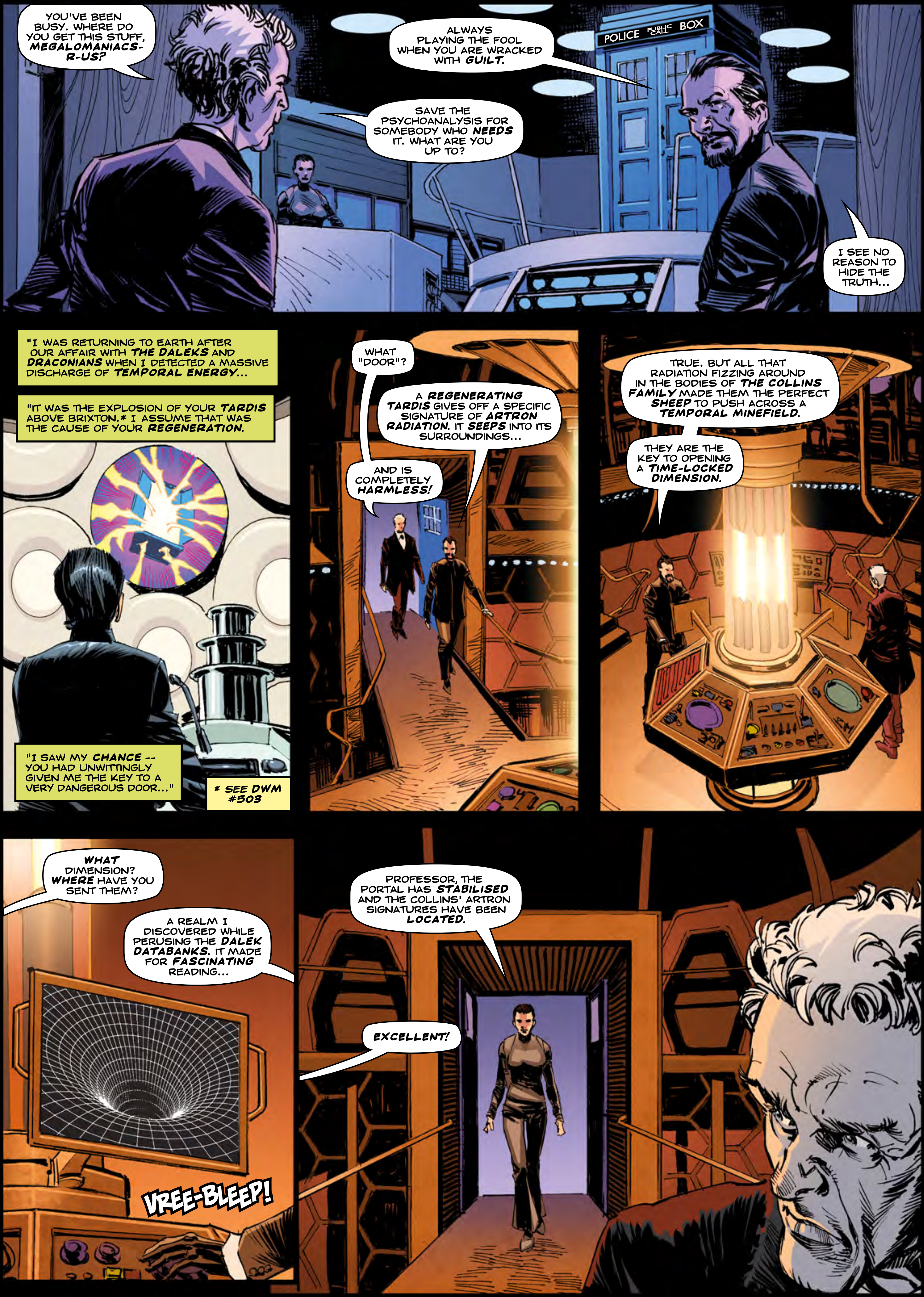

MUUUM!
DAAAADD?!
ZZZZZSSSSZZZZZHHOOOOOOM!
WHERE THE HECK AM --
UH-OH!
HEELLP!
AAAH!
OKAAAY... THIS IS GETTIN' WEIRD...
HELLO, MY FRIEND...
...I SEE TIME HAS CAUGHT UP WITH YOU.

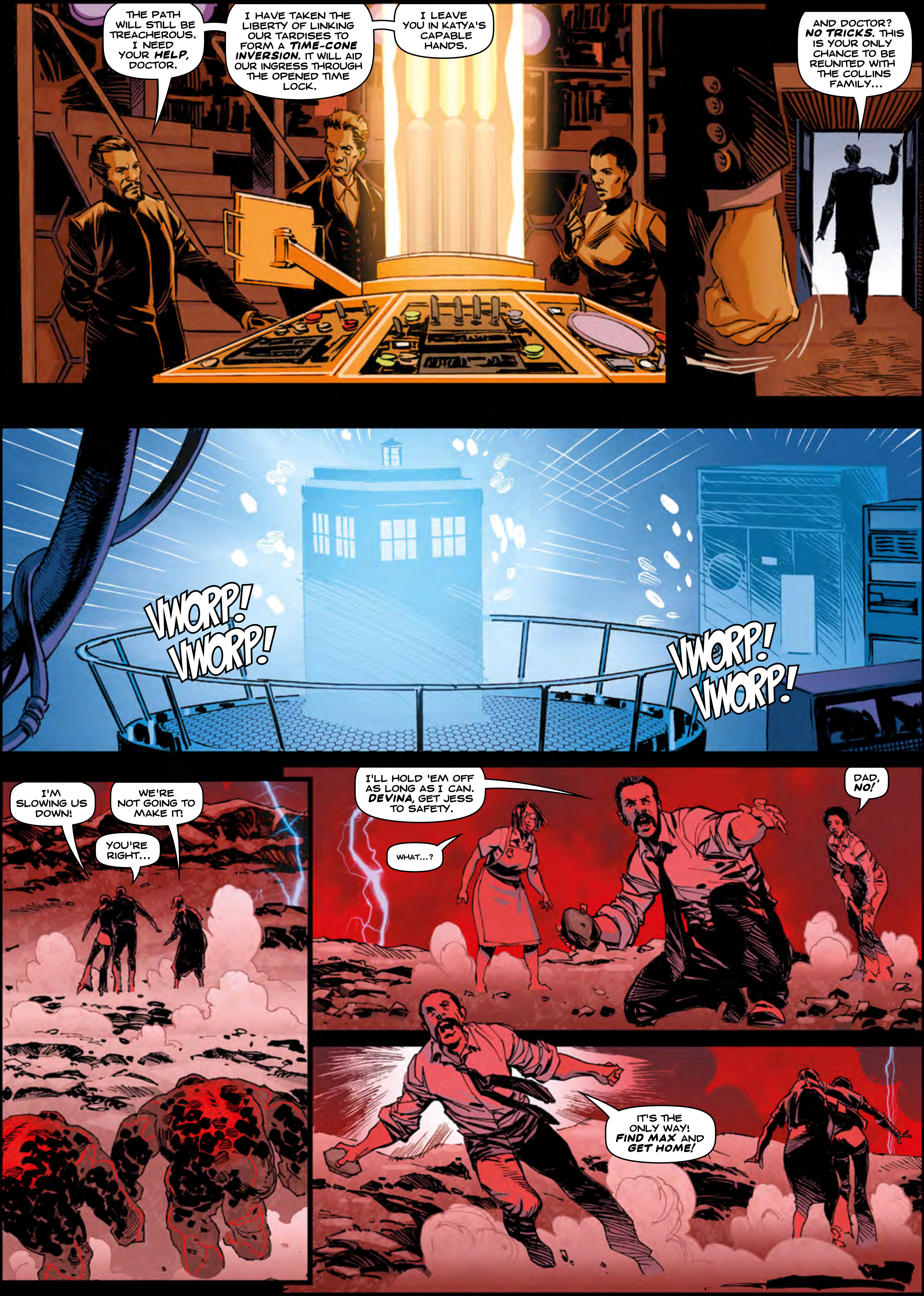

HSSSSSS!
IT HURRRTS!
HANG ON, JESS!
WE'RE NOT LOSING YOU, TOO!
LET MY DAUGHTER GO!
SSSSSSS!
NO WAY I WAS EVER LETTING YOU GO. NO WAY.
TH-THANKS, DAD...
LET'S HAVE A LOOK AT YOUR LEG, DARLING...
OH, MY POOR JESSICA. IT LOOKS LIKE SOME KIND OF... OF NECROSIS.
IT'S LIKE YOUR LEG HAS AGED! CAN YOU WALK?
TRY... UNGH... STOPPING ME...
LET'S GET MOVING...
...I DON'T THINK IT'S FINISHED WITH US YET!
SSSHHLPPP!

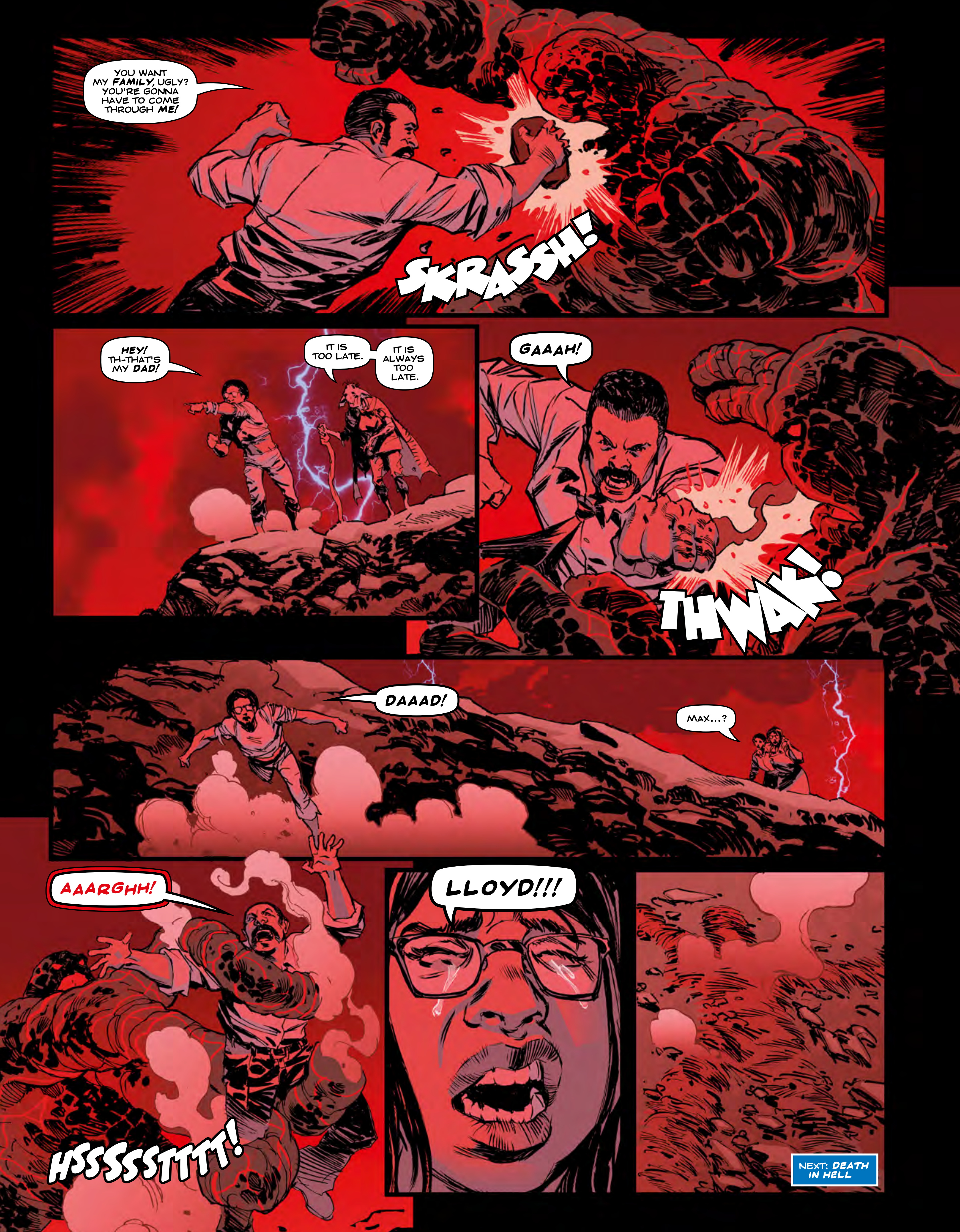

THWAAM!
KNOCK-KNOCK! YOU KNOW, IF THE KETTLE ISN'T ON, I'M GONNA BE VERY UPSET...
AH, DOCTOR, SUCH A PLEASURE TO SEE YOU AGAIN. DO COME IN.
YOUR NEW BODY SUITS YOU. NOT A MILLION MILES FROM THAT BOUFFANTED BUFFOON, BUT NEVERTHELESS, PROGRESS.
I'M A LOT LESS FORGIVING THAN HE WAS.
WHERE ARE THEY?
I ASSUME YOU'RE REFERRING TO YOUR PET HUMANS? THANK YOU FOR LEAVING THEM UNATTENDED.
IF ANYTHING HAS HAPPENED TO THEM I WILL TIME RAM YOU INTO THE NEXT MILLENNIUM.
OH, DOCTOR! YOUR IMPOTENT RAGE NEVER CEASES TO AMUSE.
SUFFICE TO SAY THAT THE COLLINS FAMILY ARE... RUNNING AN ERRAND FOR ME.
AHEM!
THIS A PRIVATE CONVERSATION, LADS, OR CAN ANYBODY JOIN IN?
INSPECTOR HAYES, ISN'T IT? A JOY TO HAVE ONE OF HER MAJESTY'S CONSTABULARY WITH US.
KATYA, PLEASE PREPARE FOR PHASE TWO.
YES, PROFESSOR.
YOU'RE COMING DOWN THE STATION FOR A LITTLE CHAT, MATE...
YOU PRESUME TO HAVE POWER OVER ME? YOU?!
YOU ARE NOTHING MORE THAN A CUDGEL. A BLUNT INSTRUMENT!
THAT'S INSPECTOR BLUNT INSTRUMENT TO YOU, CHUM.
HAYES, NO! LET ME HANDLE THIS, YOU DON'T KNOW WHAT HE'S CAPABLE OF!
I KNOW A VILLAIN WHEN I SEE ONE, AND THIS ONE'S NICKED!


I FIND **POLICE BRUTALITY** SO ABHORRENT.
CASE **CLOSED,** INSPECTOR.
ZZREEE!
NO!
EEEARGH!!!
WHY?!
A DEMONSTRATION OF THE **POWER** I HOLD OVER YOU.
A **GUN** WON'T STOP ME FROM —
NO, BUT THE FATE OF THE COLLINS FAMILY **WILL.**
IF YOU WANT TO SEE THEM AGAIN, YOU WILL DO **EXACTLY** AS I SAY. UNDERSTAND **THIS,** DOCTOR...
...I AM THE MASTER, AND YOU **WILL** OBEY ME.


I'VE -- I'VE **HULKED OUT!** WHAT'S HAPPENED TO ME?!
A SIMPLE QUESTION WITH A SIMPLE ANSWER...
YET ONE I AM TOO WEARY TO CONSIDER TODAY.
THANKS. THAT'S **REALLY** HELPFUL.
AN ETERNITY SINCE I... HELPED. OR PERHAPS I HAVE **NEVER** HELPED.
HEY, ARE YOU GETTING... **YOUNGER?**
I FORGET THE PAIN. THEN IT IS MERE **SECONDS** IN THE PAST.
ALWAYS HERE. NEVER FREE.
WE MUST GO.
WHERE?
TO ANSWER **THAT** WOULD UNLOCK TOO MANY MYSTERIES.
OH, MAN, YOU SHOULD MEET **THE DOCTOR**...
WHY IS THIS **HAPPENING?!**
MUM, DON'T LOOK BACK!
SSSHHLLSSSH!
SSSSSHHAAAAASSH!
MAKE FOR THE **RIDGE!**
SHRAAAR!


YOU'VE BEEN BUSY. WHERE DO YOU GET THIS STUFF, *MEGALOMANIACS-R-US?*
ALWAYS PLAYING THE FOOL WHEN YOU ARE WRACKED WITH *GUILT.*
POLICE PUBLIC CALL BOX
SAVE THE PSYCHOANALYSIS FOR SOMEBODY WHO *NEEDS* IT. WHAT ARE YOU UP TO?
I SEE NO REASON TO HIDE THE TRUTH...
"I WAS RETURNING TO EARTH AFTER OUR AFFAIR WITH *THE DALEKS* AND *DRACONIANS* WHEN I DETECTED A MASSIVE DISCHARGE OF *TEMPORAL ENERGY...*
"IT WAS THE EXPLOSION OF YOUR *TARDIS* ABOVE BRIXTON.* I ASSUME THAT WAS THE CAUSE OF YOUR *REGENERATION.*
"I SAW MY *CHANCE* -- YOU HAD UNWITTINGLY GIVEN ME THE KEY TO A VERY DANGEROUS DOOR..."
* SEE *DWM #503*
WHAT "DOOR"?
A *REGENERATING TARDIS* GIVES OFF A SPECIFIC SIGNATURE OF *ARTRON RADIATION.* IT *SEEPS* INTO ITS SURROUNDINGS...
AND IS COMPLETELY *HARMLESS!*
TRUE. BUT ALL THAT RADIATION FIZZING AROUND IN THE BODIES OF *THE COLLINS FAMILY* MADE THEM THE PERFECT *SHEEP* TO PUSH ACROSS A *TEMPORAL MINEFIELD.*
THEY ARE THE KEY TO OPENING A *TIME-LOCKED DIMENSION.*
WHAT DIMENSION? *WHERE* HAVE YOU SENT THEM?
A REALM I DISCOVERED WHILE PERUSING THE *DALEK DATABANKS.* IT MADE FOR *FASCINATING* READING...
VREE-BLEEP!
PROFESSOR, THE PORTAL HAS *STABILISED* AND THE COLLINS' ARTRON SIGNATURES HAVE BEEN *LOCATED.*
EXCELLENT!


THE PATH WILL STILL BE TREACHEROUS. I NEED YOUR **HELP,** DOCTOR.
I HAVE TAKEN THE LIBERTY OF LINKING OUR TARDISES TO FORM A ***TIME-CONE INVERSION.*** IT WILL AID OUR INGRESS THROUGH THE OPENED TIME LOCK.
I LEAVE YOU IN KATYA'S CAPABLE HANDS.
AND DOCTOR? ***NO TRICKS.*** THIS IS YOUR ONLY CHANCE TO BE REUNITED WITH THE COLLINS FAMILY...
VWORP! VWORP!
VWORP! VWORP!
I'M SLOWING US DOWN!
WE'RE NOT GOING TO MAKE IT!
YOU'RE RIGHT...
I'LL HOLD 'EM OFF AS LONG AS I CAN. ***DEVINA,*** GET JESS TO SAFETY.
WHAT...?
DAD, ***NO!***
IT'S THE ONLY WAY! ***FIND MAX*** AND ***GET HOME!***


YOU WANT MY **FAMILY**, UGLY? YOU'RE GONNA HAVE TO COME THROUGH **ME!**
SKRASSH!
HEY! TH-THAT'S MY **DAD!**
IT IS TOO LATE.
IT IS ALWAYS TOO LATE.
GAAAH!
THWAK!
DAAAD!
MAX...?
AAARGHH!
HSSSSSTTTT!
LLOYD!!!
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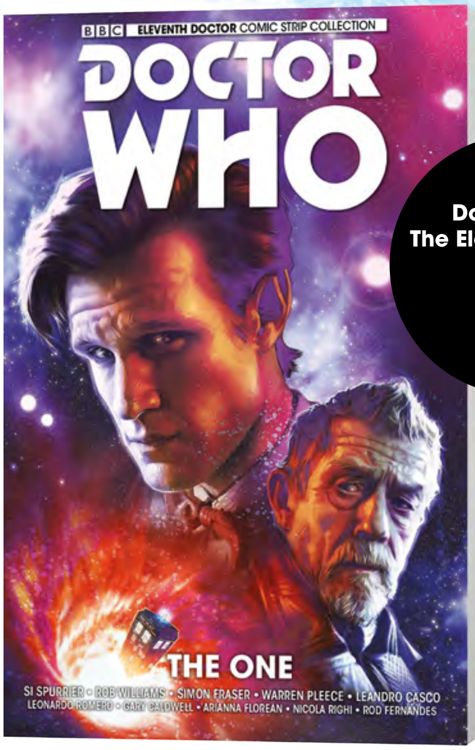
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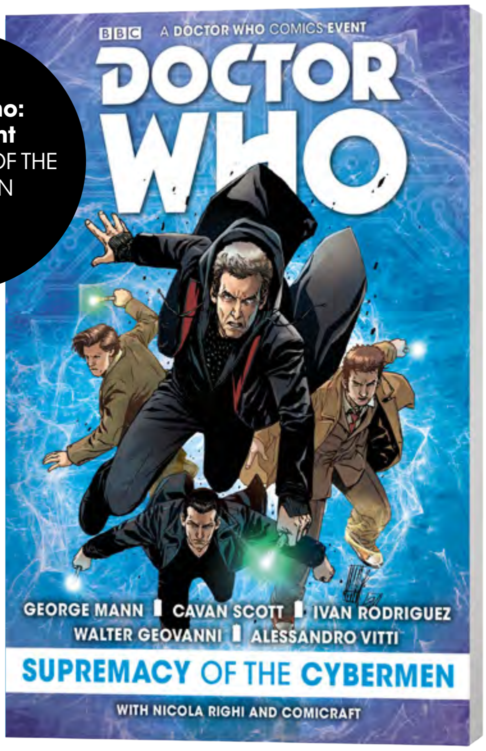
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Richard AND THE DOCTOR

As Comic Relief counts down towards Red Nose Day 2017, we spoke to the charity's co-founder, Richard Curtis, to find out a little about his two brushes with *Doctor Who*: 1999's *The Curse of Fatal Death* and 2010's *Vincent and the Doctor*...

FEATURE BY **JEM ROBERTS**

Quirky *Who* vignettes have become a tradition for the BBC's two charity telethons – Comic Relief and Children in Need – but by 1999 they seemed like they might have become a thing of the past. Richard Curtis, patron saint of Comic Relief, relied on talented backroom staff to make each biennial Red Nose Day's entertainment inspire the people of Britain to reach for their credit cards, and chief among these bods was TV producer Sue Vertue, daughter of legendary producer Beryl and wife of then celebrated farceur Steven Moffat.

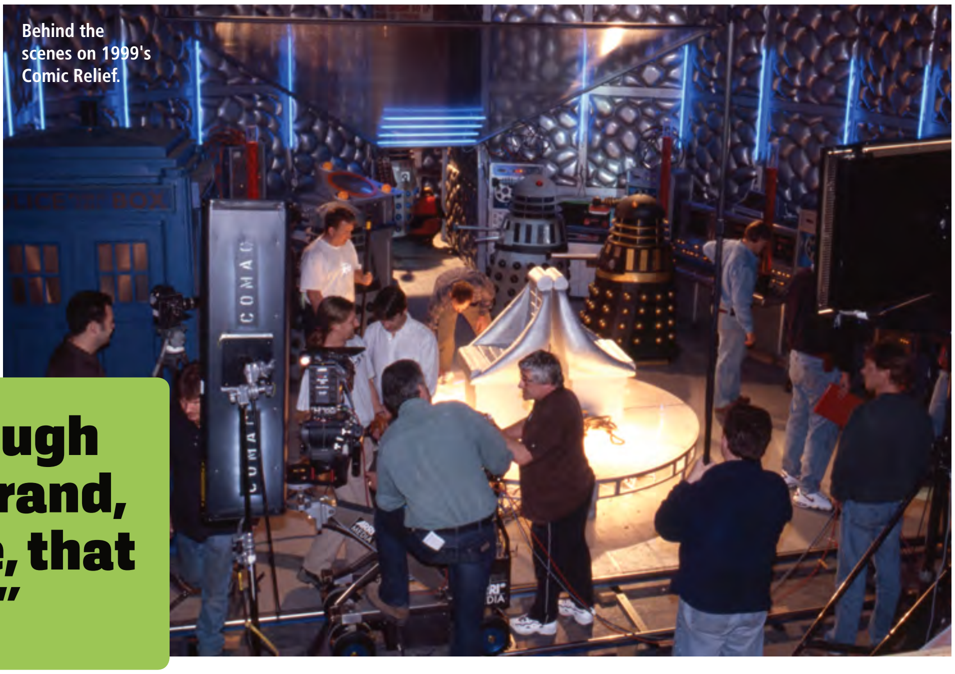
"We would go through every available brand, be it dead or alive, that we might parody," Richard recalls, "and my guess is that she mentioned Steven's *Who* love. I definitely went to their wedding and was a friend of them both, so that's my guess of how it came about."

Unlike their chosen writer, Richard Curtis was no die-hard *Doctor Who* fan, but despite a childhood that saw him living in exotic locations around the world, he says, "I've got all the memories I should have. My essential watching period was the chap with the lisp, Jon Pertwee, and a lot of Tom Baker, and a bit of Davison. But we used to watch it a lot, on a rainy Saturday evening or whenever. I have a pretty good grounding!"

"My memory of it isn't necessarily any more reliable than anyone else's, but..." Steven Moffat begins, before proving himself wrong: "Sue told me that what they do is work out who they can get to do stuff for free! And knowing that I was a big *Doctor Who* fan, she said I would probably be keen. So yes, I leapt at it, and did a lot of work on it – it's about 20 minutes long, and I was there for all three days of the filming. Because I really did think, in perhaps the wrongest prediction of all time, it would be the only time I'd ever get to write *Doctor Who*. It seemed as far away from coming back as it could be, with the American TV version [starring Paul McGann in 1996] not having performed well enough over there, it seemed absolutely dead. This seemed like my only shot – that's why I did it."

Richard Curtis' career-long collaborator Rowan Atkinson was already a regular press-favourite to take the controls of the TARDIS any time *Doctor Who*'s return was mooted, and as soon as Sue's suggestion was out there, things immediately began to take shape. Rowan had been very keen on making a sci-fi-themed series of their sitcom *Blackadder*, insisting in the late 1980s, "We are already projecting actually... we see Frondo Blackadder, who's dressed like some kind of ice warrior with lots of muscles and long black ringlets of hair, who has basically killed everyone else off in the universe and is having a very good time in AD 3000."

But besides one or two brief glimpses of far distant Adders in 1988's *Blackadder's Christmas Carol*, this never came to be. The end of 1999 did see Blackadder and Baldrick zooming *Back*



Behind the scenes on 1999's Comic Relief.

> **"We would go through every available brand, be it dead or alive, that we might parody."**

and Forth in a time machine based on designs by Leonardo da Vinci, but Richard Curtis explains, “I think one of the things about *Blackadder* was that it was putting a contemporary eye on history and showing how ridiculous we are, and so we’d have been at a disadvantage in the future. That’s what we found tricky doing *Christmas Carol*; we didn’t really have anything to hold on to, so you just got silliness upon silliness. There was nothing to undermine because sci-fi is in itself a confection, so I think we probably did right not to go into the future.”

Playing even a ‘non-canonical’ Doctor would be some recompense for this, so although Rowan Atkinson seemed unlikely to say no to such an offer, Steven Moffat continues, “Richard said the way to make it appeal to Rowan – who wasn’t a shoo-in from the start – was to write it as a proper character he could play. In other words, not too Blackadder-like; in his sort of range, but heroic. I don’t think we deliberately made him like Blackadder – but then there were four different Blackadders, so it’s quite difficult to avoid. In so far as he was suave and elegant, he was maybe like the second incarnation, but we just wanted to make it a part he would show up to play, because the prospect of Rowan Atkinson playing the Doctor was just something people would like.”

In no time at all, Steven had put together a kind of catch-all spoof of 30-plus years of *Doctor Who*, which boiled the greatest traditions down to one self-contained elongated sketch, packed with subtle (and some totally unsubtle) in-jokes.

“The brief Richard gave me was that people don’t necessarily like you utterly taking the piss out of their favourite thing,” he adds, “they want it to be loving and positive. My view at the time, which everyone was very keen on, was ‘Let’s just make it a funny *Doctor Who,* rather than a spoof’. So it could *just about* happen in a real episode, it doesn’t break any rules. I remember Jonathan Pryce improvising the line ‘Doctor and Mrs Who’, and although it was funny, I said, ‘We just can’t, because the rule of the show – more or less, but not as completely as many think – is that he’s never called “Doctor Who”!’ So we had to make it right, and as far as the continuity that existed up to that point, it was all perfectly fine. But it doesn’t fit any more, obviously.”

The three days of production were a typically starry but no-nonsense period of frenetic Comic Relief activity, as captured on the VHS release’s behind-the-scenes featurette, and the contributors included voice artist Roy Skelton, who gave his final Dalek performance. Jonathan Pryce may have been the greatest Master we never got in the TV show proper, but the headline-grabbers were the celebrity regenerations that slipped on the green velvet jacket after Atkinson clocked off – first Richard E Grant (who would later voice a putative Ninth Doctor for a 2003 animation) as the Sexy Doctor, then Jim Broadbent (who had already played the Doctor for laughs in *Victoria Wood As Seen On TV*) as the Awkward Doctor, and inevitably, Hollywood star Hugh Grant then popped up as the Handsome Doctor, doing his usual charitable favour for the writer who catapulted him to the A List. The roll-call of celebrity Doctors was rounded off with cult TV legend Joanna Lumley.

“I think I was only really involved in the casting,” Richard recalls. “I don’t think I felt it was my business to write or rewrite it, but I’m sure I convinced Rowan to do it, and I certainly did the same for Hugh. I remember Hugh was very amused at what he thought of as his lack of amusing contribution. He said, ‘Rowan’s playing Comedy Doctor, Joanna’s Female Doctor, and I’m playing Dull Doctor.’ Which I’m sure is no criticism of Steven’s writing! It’s just that Hugh couldn’t find a character which would get enough laughs, in his opinion.”

The *original* Ninth Doctor – played by Rowan Atkinson!

Dishy Doctor! Hugh Grant was one of the famous actors called upon by Richard Curtis to play the Doctor.

Rumour has it that Hugh Grant was offered, and turned down, the chance to play the real Ninth Doctor five years later – a decision the actor has publicly rued on at least one occasion. Joanna Lumley’s punchline as the most high profile female Doctor to date (and, incidentally, the Thirteenth Doctor) could be taken as just one more way in which this bit of cash-raising fun brings to mind the adage ‘jesters do oft prove prophets…’

The Curse of Fatal Death was not to be the end of Comic Relief’s relationship with *Doctor Who*, and Steven Moffat was not immune to Richard Curtis’ pleas for content to get people pledging on Red Nose Day – although he says of the subsequent 2011 sketches, *Time* and *Space*, “Those Comic Relief vignettes were actually mini-episodes which were supposed to be exclusive to DVD, but we gave them to Comic Relief instead, and I had to write some new sketches for the *Who* disc.” ►

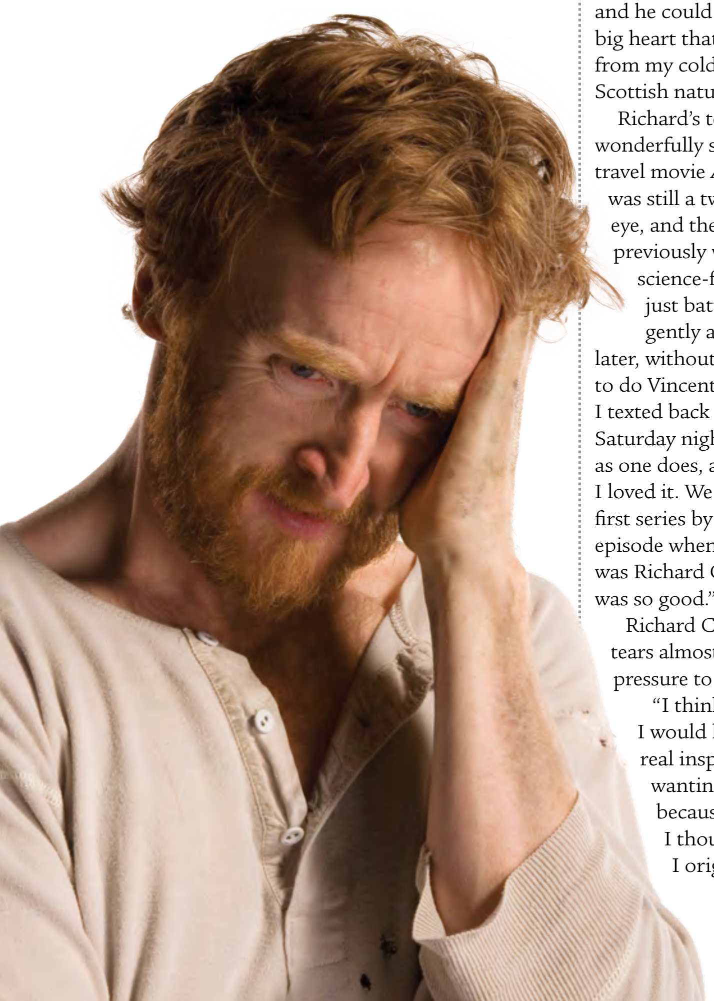
The Doctor returns to Comic Relief in 2011.

Richard Curtis

Amy and the Doctor admire Vincent van Gogh's painting.

Matt Smith chats to writer Richard Curtis on set for *Vincent and the Doctor*.

Over a decade after *The Curse of Fatal Death*, Richard Curtis repaid the favour to Steven Moffat in no small order, by penning one of *Doctor Who*'s most emotional episodes of all time, *Vincent and the Doctor*. The story saw the Eleventh Doctor and Amy bond while helping van Gogh fight the invisible Krafayis, and, in a touching finale, let him witness his immortal place in art history.



The episode was part of Steven's first series as showrunner, and he explains how Richard got involved: "It was very simple, I just asked him! We were in some theatre bar and I said, 'Look, why don't you write a *Doctor Who* for me?' Because how amazing would it be to get Richard Curtis to write for us? I thought he could bring to it the sort of emotional whammy we were in danger of losing with the departure of Russell [T Davies], and he could bring that big heart that's missing from my cold and remote Scottish nature."

Richard's tender and wonderfully sentimental time travel movie *About Time* (2013) was still a twinkle in his eye, and the writer was not previously well known for science-fiction, but as Steven explains, "He just batted the suggestion amusingly and gently aside, but then texted me sometime later, without me chasing him up, and said, 'I want to do Vincent van Gogh's suicide and depression.' I texted back saying, 'You do realise this is a Saturday night kids' show?' But I went to him, as one does, and he explained the idea fully, and I loved it. We were already shooting Matt Smith's first series by then, I think, so we bumped another episode when we went for it. Partly because it was Richard Curtis, and partly because the idea was so good."

Richard Curtis is a writer known for provoking tears almost as much as chuckles, and felt no pressure to add gags to the drama's formula.

"I think if there were any jokes in it I would have been glad," he says, "but my real inspiration on that episode was actually wanting to talk about Vincent van Gogh, because I was so traumatised every time I thought about him. In fact, I think I originally had the idea and thought of doing it in the *Blackadder* time travel one. I'd had the idea for a while. And then my sister had battles with depression as well, so it was something I felt very passionate and serious about on that score…

"The key line in it is when Vincent is crying and says, 'These are tears of joy'. That came from a French documentary called *Elle s'apelle Sabine,* made by French actress Sandrine Bonnaire, about her sister. It's an amazing film about mental health, and there's a scene where they watch a home video of when they were younger, and her sister just howls, and Sandrine asks if she wants her to turn it off, but her sister says no, they're tears of joy. So it was a complicated mixture of things. And of course I'd written *The Girl in the Café* (2005), which was a fundamentally serious film, so I wasn't worried about being funny, because I hadn't been particularly funny in that, and we won a lot of Emmies, so no, I don't have to be funny all the time."

> **"The key line in the episode is when Vincent is crying and says, 'These are tears of joy.'"**

Richard says he has no solid plans to write more sci-fi – *Doctor Who* or otherwise – but adds, "It is interesting. I wouldn't connect myself with the genre in any way, but weirdly, when I think of my favourite writers, I've read all of Evelyn Waugh, John le Carré, Dickens – but also every word that Kurt Vonnegut ever wrote. And of course, I love Douglas Adams' books. It is odd that I've done time travel three times now, so without knowing it, there must be something in the freedom it gives you. It may be that I'm not that interested in traditional plots, where people get murdered, and divorced, and all that sort of stuff. So it may be that with sci-fi you can sort of leap into a big plot, without it having to be all about good and evil."

Comic Relief airs on BBC One on Friday 24 March. Jem Roberts is the writer of the authorised Douglas Adams biography *The Frood* and the official celebration *The True History of The Black Adder*, and is now funding for Fry & Laurie's official story, *Soupy Twists*… See *jemroberts.com*

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THIS ISSUE Episode 772 – DAY OF THE MOON

One small step

In America 1969, the Doctor and his companions lead a revolution against the memory-erasing Silence, with a little help from the Moon landing...

COMPLIED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

“I really enjoyed that!” says Emma, turning off the TV at the end of *Day of the Moon*. “I liked the fact that we didn’t join the story where everyone would have expected,” she adds.

“I don’t always like this telling stories in the wrong order business,” admits Michael, “but I approve of all the recaps that gave everyone the chance to explain to Canton what had happened after last episode’s cliffhanger.”

“The pacing was great,” Emma continues, “especially the snippets of exposition in flashbacks – they could have felt contrived, but didn’t.”

Emma casts her mind back to when she first saw Amy Pond, who was covered in a series of weird tally marks, sprinting through the desert dust with two cars and a helicopter in hot pursuit. She remembers it as clearly as if it were just 45 minutes and 58 seconds ago...

45 MINUTES AND 58 SECONDS EARLIER

It’s four agonising weeks since the Time Team witnessed the shocking cliffhanger at the end of *The Impossible Astronaut*, and fittingly they can’t quite recall what happened. Luckily, there’s a fast and furious recap to jog their memories (Astronaut! River Song! The Doctor’s dead! Oh no, wait, here he is! Canton Everett Delaware III! Nixon! Weird, long-fingered aliens! And Amy Pond, all set to shoot a little girl in a space suit! Blimey!)

“I’m not sure how Amy got there,” says Emma, “or why Canton’s chasing her, but it makes for a dramatic start.”

“Three months have passed...” notes Will. “How pregnant is she? She should be showing by now, surely?”

“Has she been wearing the same clothes all this time?” wonders Emma.

After conveniently telling Canton the resolution of the last episode’s cliffhanger in flashback – everyone ran away! – Amy spots an ominous black body bag.

“Canton shot Amy! Eh?!” yells a shocked Chris.

“Is everyone going to die this story?” gasps Will.

Emma is sceptical. “I can’t believe Canton would have turned against our heroes.”

Some time later, in a giant hangar at Area 51, Canton seems to be taunting an incarcerated Doctor about Amy’s fate.

“The Doctor is now Beardy McBeardface,” says Will, regarding his hero’s striking three-months-later facial fuzz.

“I wonder what the Doctor did to get himself chained up so thoroughly?” wonders Emma.

“Love the Area 51 location,” says Michael. “What I don’t love is suddenly being dropped into the middle of a much more exciting story. I hope we get some explanations.”

“Surely better than being dropping into the middle of a much more boring one though?” says cheeky Chris. Michael harrumphs.

Earlier (again), River is in a half-constructed office building full of the aliens. She has a similar armful of markings, and Canton has caught up with her, too. Unlike Amy, she’s not wearing the same clothes as three months earlier – she’s now in a full evening gown.

“Very appropriately dressed for sneaking around building sites,” chuckles Emma.

“Nobody does dramatic escapes like River Song,” marvels Michael, as she cheerfully hurls herself backwards off the building to certain death.

“She has kind of just committed suicide, though,” notes Chris, pragmatically.

Back (or forward, it’s hard to keep track) in the hangar, they’re building a wall around the Doctor out of Dwarf Star Alloy.

“Watch out for Tharils,” warns Michael, recalling its first appearance way back in 1981’s *Warriors’ Gate*, as the only material capable of containing someone from a time-sensitive species.

Rory, meanwhile, hasn’t been doing much better than the others, with Canton catching up with him at the Glen Canyon Dam.

“Rory’s done a particularly good job of tallying on his face,” says Emma. “Does he have a mirror?”

“That’s a point,” realises Will, “without a mirror, face marks aren’t much help if you’re on your own!”

“Not many family shows begin with two of the main characters being shot at point-blank range,” notes Chris, as Rory also appears to take a bullet. “I’m not sure I like this.”

Two body bags are dragged into the cell. Canton tells the Doctor that he’s now completely cut off.

“They’re locking the Doctor in some big Lego,” giggles Will.

And what’s this? Amy and Rory are now sitting up and climbing out of their bags!

“I knew Canton wasn’t bad,” cheers Emma.

The Doctor leans against an unseen surface, looking pleased with himself.

“Oh, invisible TARDIS again,” laughs Michael.

“Love the casual snap of the braces!” says Emma.

What about poor River, last seen hurtling sidewalk-wards at an alarming speed? Easy!

“Clever use of the TARDIS invisibility and the swimming pool,” laughs Will, as River dives in with a comedy splash.

The gang is still pretty clueless about what the creatures they’re facing are up to, other than the fact they’ve already sneakily occupied the entire planet. Luckily, the Doctor has a plan, and it involves Neil Armstrong’s foot.

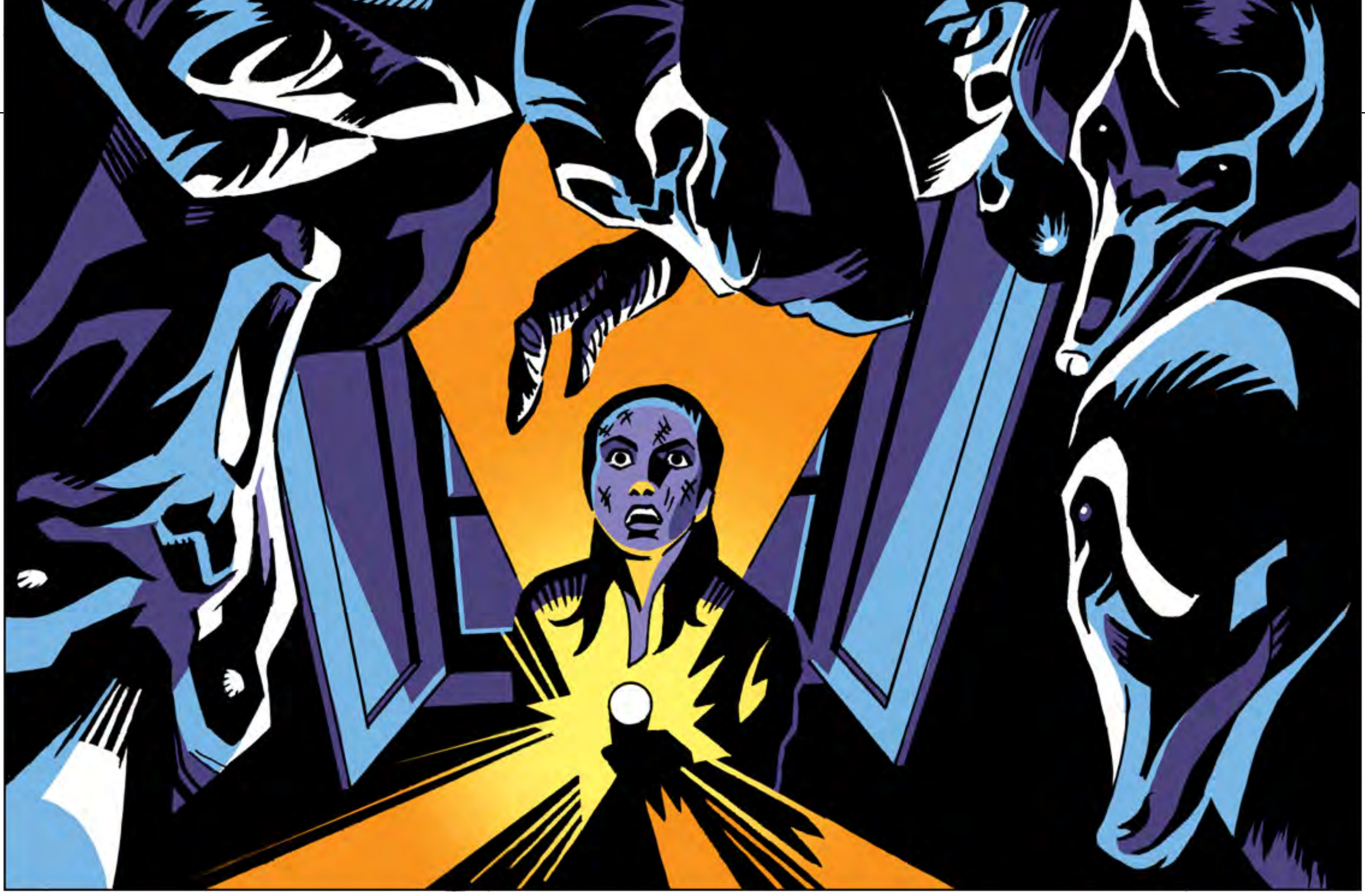
Okay, kids. This is where it gets complicated.

“Ooh, love that spooky establishing shot of the orphanage,” says Michael, as Amy and Canton drive towards the not-at-all-ominously-named Graystark Hall. “Definitely one of the creepiest places I’ve ever seen in *Doctor Who*,” agrees Chris.

Pay attention, though – as this is a flash-forward. We now flashback to the TARDIS as the Doctor inserts a nano-recorder into his friends’ hands, to record of any sightings of the creatures.

“You barely notice the Doctor implanting the devices,” says Emma. “No overwhelming technobabble – much more show than tell.”

Canton is baffled by the Doctor’s explanation



of how the light on the device will flash to let him know he's left himself a message – even more so when he realises it's already flashing.

"Very, very neat direction with the scene where Canton sees the creature," says Will, "cutting to his reaction, rather than what happens in real time."

Michael is very impressed with Greystark Hall. "Have we ever praised the location manager?" he asks. "This orphanage is another great find. Perhaps the new production designer is responsible as well. Well done, Michael Pickwoad – it looks fantastic!"

"For a children's home, it's lacking a certain… homeliness," notes Emma. "And the scary writing on the walls doesn't have any educational value."

Elsewhere, the Doctor is cramped into a tiny space, lashing up something very clever-looking from bits of tech. But where is he?

"That slow pull out from the Doctor crammed into the Apollo 11 capsule to the wider shot is very well done," gasps a delighted Michael.

At the orphanage, Amy spots the light flashing on her recorder.

"The jump cuts as Amy realises she's seen some creatures are another neat touch, getting across how disorientating it must be," says Will.

Michael lets out a sudden scream. "Oh!" he shrieks. "That big cluster of monsters hanging from the ceiling has really freaked me out! They seem so organic! Must be the slime."

The Doctor has, predictably, been arrested by NASA security, and only one person can get him out of this pickle.

"Nixon rescuing the naughty Doctor is hilarious," says Emma, "but I hope he hasn't sabotaged the Apollo mission."

"River and Rory both look brilliantly 1960s," adds Will.

Amy has just seen another Very Weird Thing. "Was that Frances Barber wearing an eye-patch, looking through that CGI hatch?" boggles Chris. "And why did she say, 'I think she's dreaming'?"

"Was the woman peering through from another dimension?" wonders Emma. "This is getting ever odder."

Amy then opens the door to a bedroom decorated with a young girl's knickknacks and photos – including one presumably of her as a baby in her mother's arms.

"That's Amy!" gasps Michael. "Well, this is clearly where the child in the astronaut suit is from."

"So, Amy is the mother and that's why she's no longer pregnant?" asks Will. "But only three months have passed."

As Amy boggles at the picture, the Astronaut appears in the doorway behind her, followed by two of the creatures.

"Oh, that's a proper full-throated companion scream from Amy," says Michael, grimacing. "Perfectly understandable in the situation."

In the Oval Office, the Doctor tells Nixon to record everything that happens there, so they know if he's under enemy influence.

"The Doctor is inadvertently causing part of the Watergate fallout there," Will chuckles.

Canton warns the Doctor that Amy is in danger, so he, River and Rory head to Graystark, where they find no sign of her – just the empty space suit and a discarded nano-recorder, broadcasting Amy's voice from wherever she is.

The orphanage's spooky doctor appears to reveal that someone is injured. It's one of the creatures, shot by Canton, who's forgotten it ever happened.

It finally reveals what they are – the Silence.

"So are they the Silence that will fall? From all the way back in *The Eleventh Hour*?" says Chris.

"So the Silence is a race, rather than an absence of sound? That's unexpected," says Emma.

"Ah, so they are *Silents*," says Michael. "Top marks to them for a very proper rendition of '*Doc-tor!*' Monsters these days rarely get that right."

The suit is taken back to the warehouse, where River realises it's actually an alien exo-skeleton, programmed to contact the highest authority – the President – in the event of any danger.

"The Silents needed a spacesuit?" wonders Michael. "But that suit has clearly been modified beyond 1969 technology – who did that?"

"I'm not sure it was all that sudden a decision to go to the Moon," says Emma. "Seems a bit of a long-winded approach to get a spacesuit built."

"That big cluster of monsters hanging from the ceiling really freaked me out!" – MICHAEL

As Canton interrogates the injured Silent, he records its bragging for posterity on Amy's phone.

Michael is amused: "Canton is trying the modern soap opera trick of recording someone's confession on your mobile, back in 1969."

There's another confession coming through via nano-recorder, as Amy makes a declaration of love, and Rory is convinced that the 'stupid face' she can't wait to see again isn't his.

"I *hate* that they're even teasing that Amy might love the Doctor more than Rory," fumes Michael.

"Yes, it does seem unnecessary, and a bit depressing," agrees Chris. "Amy and Rory's entire relationship feels rather uncomfortable to watch."

"Still, the scene reminding us about Rory's past as the Centurion is welcome," admits Michael. "It had felt like most of last year was being ignored."

Amy finally wakes up in the Silents' underground spaceship, and the first thing she does is tell them how ugly they are – perhaps not ►

◀ the best opening gambit. They tell her she's been there for several days, just as the familiar racket of the TARDIS materialising fills the room and the Doctor steps out to take in his surroundings.

"'Very Aickman Road!' At least he remembered," says Michael, as the Doctor spots the ship design from *The Lodger*.

"So were the Silents hanging out at Craig's gaff at some point?" Chris wonders.

"Isn't Matt glorious as he swans in explaining what he's been up to?" says Michael. "Could maybe have done with a bit of this earlier, though."

"I'm not wild about the Doctor being so flippant about River's gun-toting, either," complains Will.

The Doctor tell the Silents his only wish is for them to surrender and sling their collective hook.

"If they've been interfering in human history, did they have regular meetings with Azal the Dæmon and Scaroth of the Jagaroth about what they were all up to?" Michael wonders.

Now, what about that plan involving Neil Armstrong's foot, then? Well, it turns out that Neil Armstrong's foot landing on the Moon was seen by quite a lot of the Earth's population – so the broadcast is the perfect place to intercut a clip of Canton's earlier recording of the Silent boasting about what a wrong 'un he is, and how the humans should kill them all on sight.

"Is the timing of this story – the world's biggest broadcast being used as the perfect way to defeat the Silents – a massive coincidence?" asks Michael. "Or is that why the future Doctor talked about 'Space, 1969' right at the start?"

"Tying it in with arguably the most important footage of human history works," says Emma, "and also justifies the whole 60s space-race setting. What an elegant solution to the Silence problem!"

"Has the Doctor ever done anything so un-Doctorish?" – WILL

Elegant isn't quite how Chris would describe it.

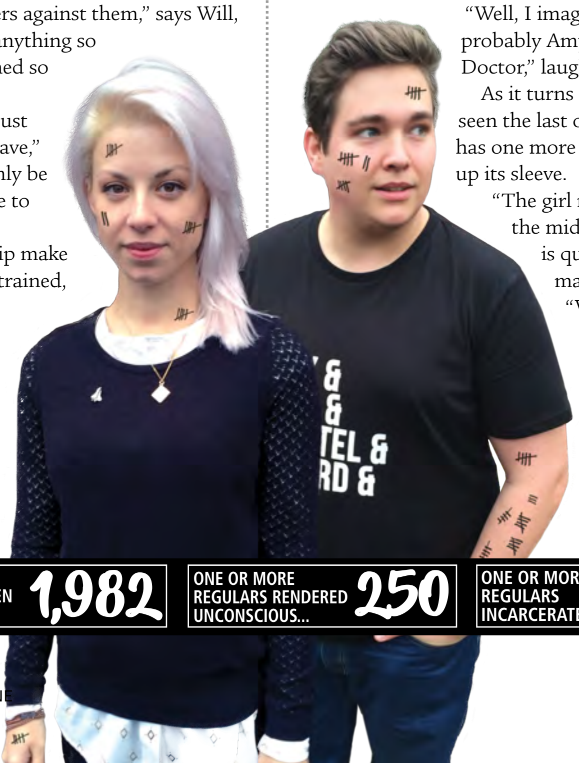
"Did…" he gasps, "did the Doctor start a mass-murder? Maybe even genocide? Is this the same man who is still living with the weight of Time War on his shoulders? I'm rather disgusted by this."

"It's technically clever, using the Silents' hypno-suggestive powers against them," says Will, "but has he ever done anything so un-Doctorish and seemed so proud of it?"

"Well, he's basically just forcing the Silents to leave," says Emma. "They'll only be wiped out if they decide to stay on Earth."

The Silents in the ship make a stand. Amy is still restrained, and she orders Rory to leave her and get his 'stupid face' out of there, and he realises she was talking about him earlier.

"How romantic, I suppose," says Chris, half-heartedly.



The remaining Silents are no match for a heavily armed River Song, whose gunning-down of them is almost balletic in its elegance.

"Oh, River's quite bloodthirsty, isn't she?" worries Michael. "It looks glorious, though," he admits, as she dispatches every last one.

After goodbyes to Nixon and Canton, the Doctor ask River to travel with him instead of going back to prison, but she declines – there's a reason why she has to be there, she just can't tell him what it is yet.

"It's utterly heartbreaking seeing her delight at their kiss dissolve into sadness as she realises it's the last time for her," says Emma.

The Doctor and the Ponds return to the TARDIS, where Amy remarks that her head is still a bit scrambled after everything that's happened.

"I feel like that too, Amy," says Will.

The Doctor is more preoccupied with the question of who the little girl was.

"Well, I imagine she was probably Amy's daughter, Doctor," laughs Will.

As it turns out, we've not seen the last of her – this story has one more extra-twisty twist up its sleeve.

"The girl regenerating in the middle of New York is quite brilliant," marvels Michael. "Very unexpected."

"Can she really be a Time Lord?" wonders Chris. "And if so, which one? Crikey! That's one hell of an epilogue!"

"I really enjoyed that," concludes Emma. "A good amount of horror and a beautifully unravelled mystery. And the Silence ending was satisfying."

"That had lots of good stuff," agrees Will, "but it set up as many questions as it answered. I wasn't a fan of the shoot-out-plus-genocide resolution of the Silence plot, though."

"I quite enjoyed the ride," says Michael, "but the more I think about it, the more I realise it didn't really hang together. I'm going to give it the benefit of the doubt, as we're setting up the rest of the season. It looked amazing on every level, though."

"I really enjoyed the mystery, but as this story unfolded I found myself questioning a lot of it," says Chris. "I've never been a big fan of leaving things open for later, so I really hope that this trend doesn't continue. Give me a one-off romp next time, please!"

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR…	1,982
ONE OR MORE REGULARS RENDERED UNCONSCIOUS…	250
ONE OR MORE REGULARS INCARCERATED…	312

AND YOU SAID…

JACOB LOCKETT: Sure, *Day of the Moon* is complicated and full of unanswered questions, but that's what makes it so bold, arresting, and unapologetically memorable. And when you rewatch it after finishing the 2011 season finale, all its perplexing bits start to become clear, making the episode even more absorbing as a result.

BLAINE COUGHLAN: Brilliantly, Matt Smith looks good enough with a beard to qualify for his own 'Doctor with beard' action figure. I'm still waiting for the 'Colin Baker with beard during *The Trial of a Time Lord* press launch' variant.

BRIAN THOMAS: Why on Earth would the Doctor, Amy and Rory all cheerfully abandon a lost little girl at the end of this story?! Rescuing her was the whole reason they started the adventure in the first place!

The Time Team will be soon be watching *The Curse of the Black Spot* and *The Doctor's Wife* – so send your comments about these episodes to *dwm@panini.co.uk*

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DOCTOR WHO — VENGEANCE ON VAROS
DOCTOR WHO – THE FIVE DOCTORS
DOCTOR WHO – THE TWIN DILEMMA
THE FIVE FACES OF DOCTOR WHO – CARNIVAL OF MONSTERS
DOCTOR WHO: THE VISITATION + BLACK ORCHID
DIMENSIONS IN TIME
DOCTOR WHO – RESURRECTION OF THE DALEKS
DOCTOR WHO: THE TWO DOCTORS
DOCTOR WHO – LOGOPOLIS
DOCTOR WHO – TIME & THE RANI

What did fans do before the days of home video releases? Before DVD, Blu-ray and digital downloads? **DWM** follows the story of preserving off-air copies of *Doctor Who*...

FEATURE BY **ED STRADLING**

So how many times have you watched the latest *Doctor Who* Christmas Special? Just the once? Twice maybe? Some **DWM** readers have probably watched *The Return of Doctor Mysterio* three or four times – or more.

Or maybe you've still haven't got around to watching it at all? Sorry, no. Such people probably do exist, but they won't be reading this magazine. You've either downloaded it on iPlayer, or more likely, you recorded it on Christmas Day, and as I write this, your recording will be sitting on your digital TV planner, starting with a prototype for those truly dreadful new 'Oneness' BBC One idents, and followed by a *Sherlock* trailer.

The one thing I can more or less guarantee, is that you haven't *missed* it. Today's world of digital catch-up is such, that it's quite difficult to miss a programme you actually want to watch.

But by the time you read this article, your original recording may no longer exist. As I write, the DVD and Blu-ray are due for release today (23 January), so you've probably bought one or the other, and if you've not yet freed up that hour of space on your TV planner, you soon will.

How many of us, I wonder, will keep our recordings with the BBC One announcer at the start? Not many, I suspect. After all, how many of you still have a recording of *The Next Doctor* with Wallace and Gromit doing loop-the-loop in the snow beforehand? How many of us still have our *Christmas Invasion* recording with the announcer talking at the end, ruining the 'middle eight' which had just been restored to the closing theme? Indeed, how many of you even remember what the Christmas BBC One ident looked like that year? A few, I'm sure. But not many.

For most people, such things are ephemera, and the memories quickly pass. Just as for most

Subtitles
POLICE BOX
oneness

(From left to right): BBC's ident for the broadcast of *The Return of Doctor Mysterio*, the Christmas ident from 2005, and the ident from 1979.

TAPE HEADS

people, a DVD collection comprises maybe 20-odd discs, usually including at least one series of *Friends*. Before that, for most people, a VHS collection meant maybe a dozen sell-thru releases, usually including *The Shawshank Redemption*, and few recordable tapes that were constantly being reused.

Doctor Who fans, of course, are not most people. We like to watch things more than once. But even for us, every new *Doctor Who* episode is now available to buy and keep forever, within weeks of transmission, so the off-air recordings which many of us still make are quickly consigned to history's recycle bin.

But this wasn't always the case. Let me take you back to a far off time; a time when there was no catch-up TV service, no DVDs, Blu-rays or even home video releases. There was just a TV set, which showed three channels.

Before *The Christmas Invasion*, the last *Doctor Who* episode to go out under a BBC1 Christmas banner had been Part One of *The Horns of Nimon* in 1979. If you missed that episode as a child, it would have been 14 years before there was another chance to see it on Satellite channel UK Gold, and 24 years before the episode was available to buy on VHS cassette. And I'm guessing that most of the kids who missed it in 1979 had probably moved on to other things by 2003.

The only way a *Doctor Who* fan could watch *The Horns of Nimon* again, in the intervening years, was via an off-air copy, taped using a video recorder which would have cost around £3,000 in today's money, on a tape which would have cost an equivalent of well over £50.

There were several video recording formats available by 1979, but Betamax and VHS were beginning to establish themselves as the market leaders. Both formats had been released in the UK the previous year, and my grandfather was one of the first customers. He bought a VHS recorder, and thanks to the BBC Genome *Radio Times* archive website, I've recently been able to establish the precise date of the first recording he ever made. It was *King Kong*, on BBC2, on 26 August 1978. My sixth birthday, as it turns out. We all lived in the same big house, so I remember the new video recorder quite well. It seemed like a magical machine, and not just because I was six.

Subtitles
BBC ONE

CHRISTMAS BBC1

If we were to browse ITV's Christmas 2016 schedule, we might see that a five-year-old movie is on at 8pm and skip it without a second thought. After all, since finishing its tour of duty in cinemas, it will have been released on DVD and Blu-ray, which you'll be able to pick up on eBay for less than £3. It will have been shown 50 times on Sky Movies and will be available as an 'on-demand' download from whoever provides your digital TV service.

But back in 1979, the above paragraph would have looked so far-fetched, even Christopher H Bidmead would have put a thick red line through it.

One of many reasons for the wiping of *Doctor Who* and other TV shows from the BBC and ITV archives in the 1970s, is that, at the time, the concept of families being able to own a TV show or a film on video cassette, to watch whenever they wanted, was quite simply inconceivable.

So the screening of a five-year-old movie on the BBC or ITV was a pretty big deal in those days, as it would probably be your only chance to see it for another three or four years until they showed it again. If you wanted to see any episodes of *Doctor Who* again, the chances were slim to none. The BBC might repeat one serial each year – two if you were lucky – and it would generally be from the most recent season.

If you wanted to experience the adventure again, well, you listen to your crudely recorded audio soundtrack – assuming you had a tape machine and had persuaded your family to shut up and stop the dog barking. Or you could read the novelisation. But that was it.

'Several black-and-white episodes are known to have been recorded, the earliest being *The Evil of the Daleks*...'

For *Doctor Who* fans, such as *Doctor Who* Appreciation Society [DWAS] founder member Jan Vincent-Rudzki, it was a frustrating fact of life that once an episode had been transmitted, watching it for a second time was simply not an option. Or so he thought.

"When I was in the *Doctor Who* Fan Club [a pre-DWAS group]," says Jan, "I got the guy who ran it to make some Super 8 recordings off the screen for me. So I'd got some bits of cine film of late Pertwee stuff. And I remember around the time of *The Three Doctors* [1972-73], I saw a competition in a newspaper to win a video recorder, to record at home. I think it was reel-to-reel. And I thought – can you do that?!"

The answer, in theory, was yes. The recorder in question was probably a Shibaden or Sony AV-5000 open reel system. In fact, several reel-to-reel video machines had been available in the 1960s, but were the preserve of either technical boffins, or millionaires who knew technical boffins. Rumours of *Doctor Who* recordings on such formats have abounded for many years, and several black-and-white episodes are known to have been recorded, the earliest being *The Evil of the Daleks* repeat in 1968, which was recorded but later erased. However, only once has such a recording been found; unfortunately it was 1969's *The Space Pirates* Episode Two – the only part of the six-part story already held in the BBC archives.

Not long afterwards, in 1972, the first domestic video cassette recorder [VCR] was introduced. This was the Philips N1500. Its design was unusual – the cassettes being relatively tall compared to other tape mechanisms, because one tape reel sat above the other, the tape moving diagonally upwards to fill the upper reel as it ran from start to finish.

Unsurprisingly, these recorders were used mostly by schools and businesses, the cost being prohibitive to all but über-wealthy personal collectors. The variant N1501 recorder was released in 1974, and the machines were soon freely available to those who could afford them.

By early 1976, *Doctor Who* fan Ian Levine was starting to build a career in the pop music business. Ian had been recording *Doctor Who* on audio tape since the William Hartnell days, and, now in his early 20s, he was loving the show as much as ever. Like Jan, he desperately wanted to find a way to watch the episodes again.

"People had heard about video recorders, but had never seen one," says Ian. "It was not in the eyeline of the average person. But I was friendly with a guy called Dave McAleer, who worked at Pye records. In January 1976, I came down to London and stayed with him. He had a Philips recorder. Dave wasn't a mad keen *Doctor Who* fan – but he was a marginal *Doctor Who* fan, and he'd taped *The Brain of Morbius* Part One [in January 1976]. He mentioned that he'd got last week's *Doctor Who* on the video, so I watched it. I'd never seen *Doctor Who* outside of transmission, so I rewound it and watched it twice in a row. And that's when I set my heart on getting my own video recorder."

But it wasn't that simple. Although the cost had fallen since the release of the first machine, ►

in early 1976 a Philips recorder still cost about the same as a small car, and a one-hour tape (the longest available) set you back the equivalent of £160 in today's money. Although Ian came from an affluent background – his parents owned a Casino and a nightclub in Blackpool – a VCR was still beyond his reach, until he enjoyed his first hit record successes in early 1976.

"I didn't have the spare money," says Ian. "I had to wait until the summer to get hold of one. Then we bought two: one for me and one for my parents."

This is two years, remember, before my own grandfather's early VHS purchase. Grandad had a keen interest in TV and film. He'd been making and editing proper cine films back in the 1940s. He'd made Super 8 and even 16mm home film recordings. He drove a Jaguar and lived in a big house. I mention all of this to place the cost of early video recording systems into context, because not even Grandad had a Philips video machine!

Having bought his expensive new toy, Ian Levine quickly set about finding some kindred spirits.

"I phoned up [then-*Doctor Who* producer] Philip Hinchcliffe's secretary and asked her how I could go about finding other fans with video recorders," Ian recalls. "She said, 'There's this new thing called the *Doctor Who* Appreciation Society, just started,' and gave me the number of Jeremy Bentham, their historian. They only had about 20 members."

Ian was the only member of the group who owned a video recorder, so unsurprisingly he quickly became well known within the society.

"Everyone came around to watch them," he says. "I was the height of popularity."

Ian soon made contact with another fan whose parents had deeper pockets than most. James Russell was the son of Ken Russell, the film director, whose family had bought a Philips recorder earlier in the year.

"We got a Philips N1501 on 9 February 1976," says James. "The first test recording I did was *Ivor the Engine*, at around 5:30pm – something about an elephant, I remember." James clearly has a memory like one. "My first *Doctor Who* recording was *The Seeds of Doom* Part Three – 14 February." James was a few weeks behind a Midlands-based fan, Gary O'Hare, who recorded from *The Brain of Morbius* onwards, but no regular recordings of the series before 1976 are known to have been made.

"To save money – as videotape was very expensive – I used Sony reel-to-reel tape and thread it into the cassette shells," says James, who was clearly a technical boffin from an early age. "I later got an N1500 which I modified for half speed, with guard bands and Dolby B Stereo."

Like most mere mortals, Ian Levine would tune out from understanding all the technical details, but had to tune in, quite literally, to take advantage of James' early recordings.

"They had a series of repeats [in July 1976] with *Planet of Evil* and *The Sontaran Experiment*, which James had recorded," says Ian. "We hooked up the machines via the RF cable. You had to tune one machine into the other using the RF to make copies. But what else could we do? James later built a video input to the machine so you could make better copies."

"The only way to get the tape to play was to store it overnight in a very cold room or fridge."

Getting hold of old episodes soon became a priority for Ian and his new DWAS colleagues.

"I was at university, where I met Stephen Payne, who had a Super 8 film camera," recalls Jan Vincent-Rudzki. "So we filmed bits of *Terror of the Zygons* and *Pyramids of Mars* from a TV screen and then spliced it altogether, sent it off and then recorded the soundtrack back onto it. There was a classic time when Steve and I were in a car with Ian. We'd just put together *The Android Invasion*, and when Steve said nonchalantly, 'We've just been watching *The Android Invasion*,' Ian said, 'WHAT!?!' – and practically stopped the car. He thought we'd somehow got video recordings of the whole thing, but in fact it was just a few minutes."

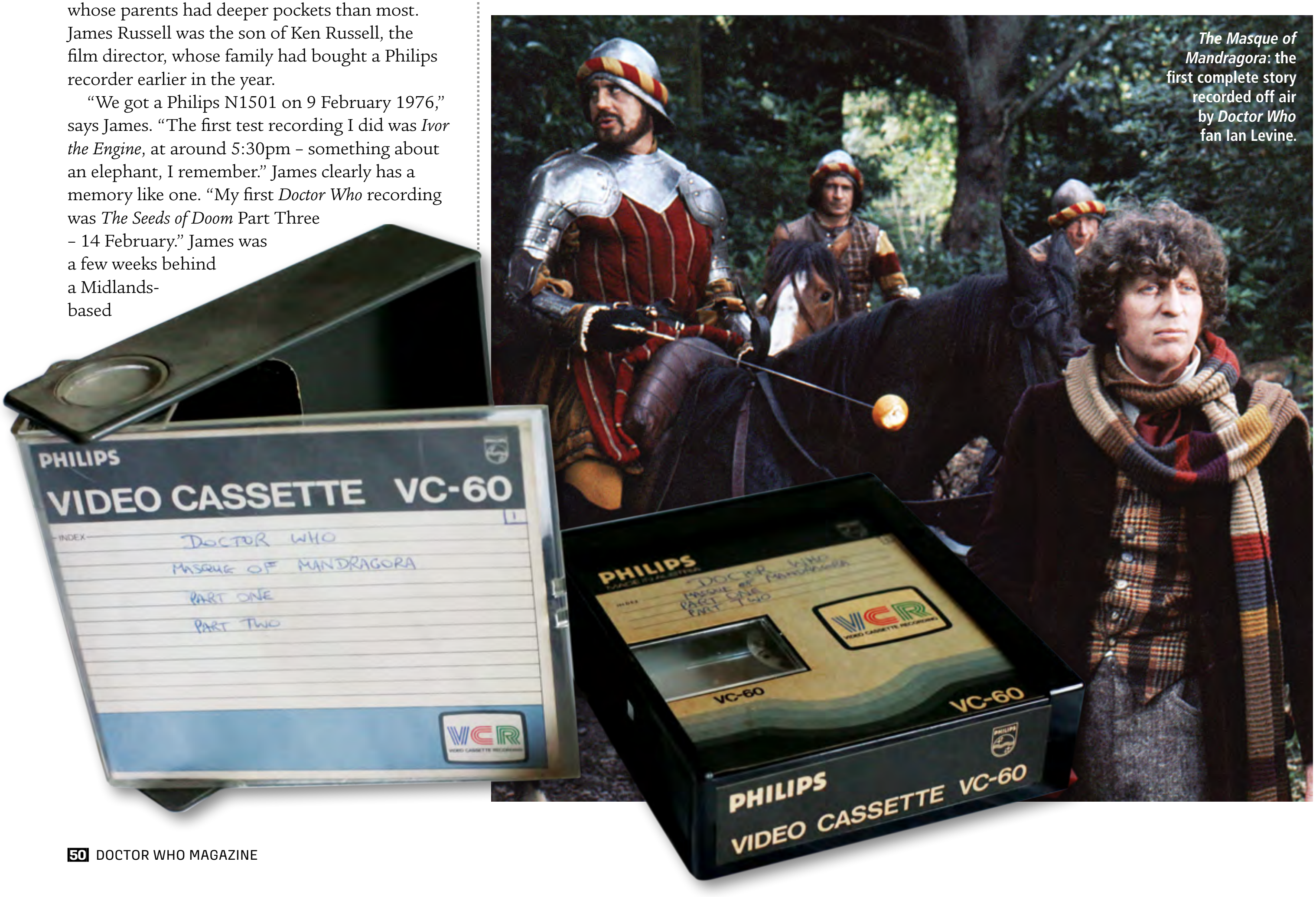
Jan was next in the queue for a Philips machine. And there really was a queue.

"I was aware of the 1500 but there was no way I could afford one," Jan continues. "Sadly it was because my father had died. There was some money left and my mother said, 'What would you like?' I said, 'I'd like a video recorder please.' The 1502 was coming out, but I had a long wait before the shop could get one."

But while Jan was waiting, he'd found another lead to get hold of an older episode...

"Jan hadn't got his machine yet, but he got wind that a guy in Leeds had recorded *Revenge of the Cybermen* Part Four," Ian recalls. "James was staying with his father in a holiday cottage in the Lake District. I had to drive there in the dead of winter to pick James up, and then go across the M62 to Leeds. We got the tape and came back to my flat in Blackpool. I had to get my parents' machine and my machine to make a copy."

James recalls more about the tape, than he does about the round trip: "I remember with that Cyberman tape we had a blue bar across the top – or was it the bottom?" recalls James. "And the only way to get the tape to play was to store it overnight in a very cold room, or in a fridge."



The Masque of Mandragora: the first complete story recorded off air by *Doctor Who* fan Ian Levine.

With a dogged determination, Ian was obsessed with finding tapes of other old episodes – and he was soon successful. Tom Lundy – whose recordings would later provide the colour source for several Third Doctor DVD releases – had taped four serials in Chicago, USA, and he got in touch with Ian in 1977.

"He'd taped *Doctor Who* from PBS [the Public Broadcasting Service] on American Betamax," explains Ian. This was before Betamax existed as a domestic format in the UK. "The stories he had were *Terror of the Autons*, *The Claws of Axos*, *Day of the Daleks* and *The Sea Devils*. We had to find a way to get them onto Philips. There was no standard conversion – we only had a black-and-white video camera. So we used that, pointing it at the screen. It would flicker because we were filming it in black and white off NTSC. Years later we borrowed them again to do them in colour."

While older *Doctor Who* material was as rare as hen's teeth, in September 1976 Ian and his friends had a whole new series to look forward to.

"Imagine the excitement to tape *The Masque of Mandragora* Parts One, Two, Three and Four – and then have a full *Doctor Who* story for the first time!" raves Ian. "I must have watched it 200 times – I can quote it word for word. Unfortunately we were in Blackpool, near Squires Gate Airport, so for the first few months we'd get these little blips, antenna interference on the screen."

One of Ian's off-air recordings earlier that year, has since proved very useful. There had been quite a hullabaloo over the cliffhanger to *The Deadly Assassin* Part Three, which showed the Doctor's head being held underwater. After a complaint from Mary Whitehouse, the founder of the National Viewers and Listeners' Association, the BBC had physically edited the broadcast mastertape to remove the original freeze-frame ending. This meant that when it came to the story's commerical video release in 1991, there were several seconds of missing footage, which the BBC no longer held. It wasn't possible to precisely recreate the cliffhanger using the recapped material from Part Four, so for the VHS release – and for the later DVD release in 2009 – Ian's off-air Philips recording was called into action.

Exciting though the Philips video breakthrough was, the machines were temperamental.

"Philips was a pain," explains Jan, "because the TVs couldn't cope with the slightly degraded signal each time you replayed it. So I was always looking to replace it with something else."

These were the days before scart connectors which gave a direct video feed into the television. Video recorders had to be tuned into the appropriate RF frequency of the TV set, and the Philips signal was relatively weak.

"After they'd been played a few times, the tapes skewed and you got blue lines at the top and all sorts of other problems," says Ian.

With VHS and Betamax about to break into the European market, Philips introduced a long-play machine, the N1700, in 1977. The tapes looked the same, but ran at a slower speed enabling recording for up to two-and-a-half hours. But the two formats weren't compatible, which gave no incentive to 1500 owners to upgrade, and in the end, all Philips achieved by investing its efforts into the long-play format, was to delay the development of its next video format (Video 2000, *aka* V2000), which in turn gave Betamax and VHS such a big head start in the new home video marketing war, that by the time V2000 hit the UK shops in 1980, it was too late.

40 years later, the Philips 1500/1700 formats are notoriously tricky to use. Machines seldom last 20 or 30 tape replays before breaking down, and sticky tapes routinely provide headaches for archive TV enthusiasts.

For Jan Vincent-Rudzki, Betamax proved to be the answer to his problems.

"I went over to Beta," he nods. "I got a C7 recorder when that came out – a big black box. It was clunky but the tapes had a running time of three hours and 15 minutes, so that was brilliant."

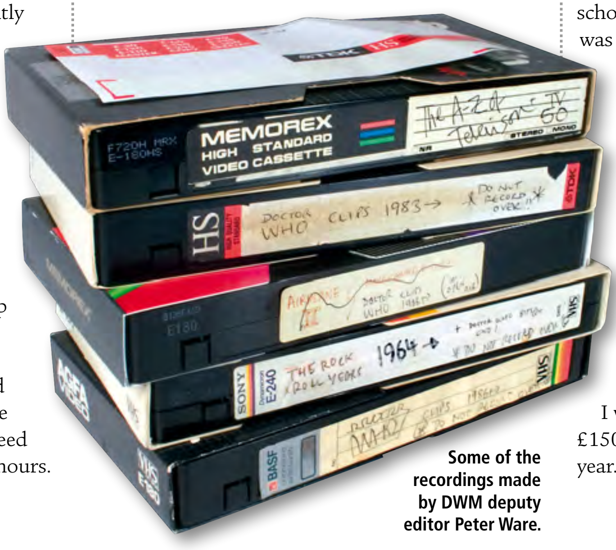
But in those early years, for all their practical advantages, both VHS and Betamax offered slightly inferior picture quality to the old Philips machines. If you wanted something better, there was only one alternative – a semi-professional format developed by Sony, called U-matic. It was actually the very first video cassette format, pre-dating Philips by a year or so. But it was far more expensive even than Philips, so was used for professional news-gathering and corporate video productions. Domestic recorders were never released, which meant that the machines had no TV tuner – so off-air recording was very tricky. On the upside, if you could afford it, the quality was a step up from any of the domestic formats. And Ian Levine could afford it.

"I bought my first U-matic in 1979, in time to tape *Destiny of the Daleks*. U-matic tapes cost £30 each. By then I was buying episodes off the BBC, which I bought on U-matic, but I had to copy them onto Philips. So that's why I decided to buy U-matic, so I could play them directly myself."

By the early 1980s, the Philips VCR formats were in decline, and most homes in the UK were opting for one of the three newer cassette formats: VHS, Betamax or Video 2000. VHS eventually emerged as the dominant format, but even 35 years later, there is a degree of tribal loyalty displayed by owners of the other two formats, who swear blind that their format offered the best quality.

"When VHS first came out, I had someone staying in my house who got a VHS player, and I was most unimpressed by the picture," says Jan, who remained loyal to Betamax until the late 1980s, when Betamax's developer Sony finally conceded to VHS in the format war.

John Cleese advertises the C7 Betamax recorder, owned by early adopter Jan Vincent-Rudzki.



Some of the recordings made by DWM deputy editor Peter Ware.

In truth, each of the various formats had advantages and disadvantages. Not even video supremo James Russell could choose between them. "At the time I couldn't make up my mind which system to go for – VHS, Betamax or V2000. My brother bought a Grundig V2000 machine and I recorded some episodes on that."

Video 2000 certainly scored heavily in the practicality stakes, as you could turn over the tapes (like an audio cassette) and record for three to four hours on each side. Unlike the other formats, it also boasted clean freeze-frame and picture search. Many felt that Betamax was marginally preferable in terms of basic picture quality, although VHS was rated better in the sound quality stakes. But in those respects, the calibre of the machine and tape used was actually a bigger factor than the format itself. A high-end early 1980s VHS recorder would give much better images than a cheap Betamax machine would, for example.

But even though these new formats had brought the idea of video recording into public consciousness, in the very early 80s, households which owned video recorders were still few and far between. "It was rare, very rare," says Jan. "Lots of fans I've met subsequently were still making audio recordings of *Doctor Who* episodes at that point."

Dave Palfreyman, now an actor and musician, was one such fan. He was excited by the idea of making video recordings, but, as a teenager, unable to afford the equipment.

"The first person I knew at school who had a video owned a Betamax. This was in 1980. He was copying horror films which he'd get from the video shop, and then showing them to other kids at school and charging them 50p. So this guy's house was full of people watching these videos!"

As Jan suggests, Dave was still audio-recording the summer repeats of *Full Circle* and *The Keeper of Traken* in 1981.

"When those finished, the continuity announcer said that there was going to be a *Five Faces of Doctor Who* repeat season. So of course, I had my idea of getting a video recorder. I thought, 'I'm definitely going to do it.'"

In those days, families with video recorders were just as likely to rent them as to own them.

"I received some insurance money when I was around 15," says Dave. "It was about £150, which I used to hire a video recorder for a year. After that year, there was an option to buy ►

it. It was a Hitachi VHS, with 'piano key' buttons. The buttons were quite long, and you really had to force them down to get the tape moving."

For most consumers, the cost of video tape was still a problem, too.

"Video tapes at the time cost around £10," Dave remembers. "That's around £40 in today's money. I'd go to Woolworths every time I saved up £10 and buy a tape, so by the time I got the machine in October 1981, I'd probably got around six or seven blank tapes, which I had bought specifically to record this series of repeats."

The *Five Faces* season aired on BBC2 in late 1981 and consisted of repeats of *100,000 BC* (1963), *The Krotons* (1969), *Carnival of Monsters* (1973), *The Three Doctors* (1972-73) and *Logopolis* (1981). For the first time ever, UK fans could see repeats of stories featuring old Doctors. The series was a watershed moment in the development of many a young *Doctor Who* fan. For some, it kick-started an era of off-air video recording. For others, like myself, it was our first introduction to the series. *The Five Faces of Doctor Who* turned me into a regular viewer. I was well on my way to becoming a fan...

There had been a video recorder in my house for five years by the time I first recorded an episode of *Doctor Who*, 1983. Even then *The Five Doctors* was only taped because it clashed with *The A-Team*, which my brothers and cousin wanted to watch. A week or two later, the tape was partially erased, surviving only up until Richard Hurndall explained that "the scanner is keyed to my – to our br...". This was followed by an audible pop, and then the famous opening theme to the BBC's snooker coverage, which I wasn't allowed to stay up late to watch, so it would be recorded and watched the next day. Snooker was my childhood obsession... until the spring of 1984, when I found a new one.

Until then, neither *Doctor Who*, nor video recording, had played a big part in my life. I only had one videotape of my own, which I constantly reused. I liked *Doctor Who*, but if I missed it, it wasn't a big deal. And then a video recording changed everything. A video recording, would you believe, of *The Twin Dilemma* Part Four.

My elder brother had been out that Friday evening, and had asked me to record the episode for him to watch later. I was still using Grandad's (now upgraded) video recorder and so I dutifully recorded the episode and watched it again with him later. Then, over the next few days, I watched it again. And again. And again. And something clicked.

In my experience, the average bright kid would enjoy *Doctor Who* in childhood, but would gradually lose interest between the ages of 12 and 16, and would no longer be watching by the time they reached adulthood. However, I was the direct opposite. At the age of 11, I pupated from a casual kid viewer to a hardcore fan and never looked back. Over the spring and summer of 1984, the space in my brain which had been taken up by snooker was gradually taken up with *Doctor Who*.

TDK
Life on Record
180
3 HOURS
TV
FOR DAILY USE
VHS
TDK TV180

The end of *The Twin Dilemma*. Recording episodes off the TV in the 80s stoked the enthusiasm of many fans...

Having being bitten by the bug, the first episode I recorded with the explicit intention of keeping forever, was BBC1's summer 1984 repeat of *The King's Demons*. Having let two-thirds of *The Five Doctors* slip through my grasp, I was certainly not going to make the same mistake again when it was repeated over four consecutive evenings in August.

But something else changed that summer. In July – two days after the omnibus screening of *The Awakening* in fact – my grandfather died. Of the thousand things I wish I could have discussed with him as an adult, the genesis of his interest in film and video recording is probably uppermost. And it would be fair to say that from that moment onwards, I picked up his video ball and ran with it.

The serendipitous result of our family bereavement was, with neither my grandmother nor my parents having the slightest interest in (or understanding of) the video recorder, my brother and I more or less controlled its use from then on. We were allocated an allowance of tapes containing Grandad's black-and-white movies which we could record over, and so that was Colin Baker's first season sorted in the spring of 1985.

From then onwards, I recorded every *Doctor Who* episode on transmission, apart from *Dragonfire* Part Three, when the transmitter reception was so bad (another pitfall of off-air recording), there was just no point.

Of course, most *Doctor Who* fans have their own equivalent anecdote – the moment when they became a fan – but I suspect that for relatively few **DWM** readers, a video recording was the catalyst for their years of obsession. If my brother had stayed at home on the evening of Friday 30 March 1984, I wouldn't have recorded *The Twin Dilemma* Part Four. And given that it was the last episode of the series, it would have been months before I saw another epiosode. I might never have got the bug, and the rest of my life could have been very different.

During the early 1980s, the price of both video recorders and tapes dropped sharply, but renting video machines was still just as common as buying them, and a library of tapes was still beyond the budget of an average teenager on pocket money. With 26 *Doctor Who* episodes transmitting every year, precious recordings would be sacrificed in favour of the next serial, and other, less drastic, cost-cutting measures were common.

"I never recorded over anything," explains Dave Palfreyman. "The only thing I used to do was to cut the credits off, which I regretted in later years. But you wanted to save tape. Saving tape was very important."

VHS tapes were generally available in multiples of one hour, up to four hours. They were also sensibly named according to the number of minutes they ran for (three-hour tapes, the most commonly used, were E180s). Betamax tapes, however, were confusingly labelled according to the length of tape in feet, which was hardly much help to customers.

Scotch
videocassette
VC 60
minutes
VCR
INDEX

However, if you were a *Doctor Who* fan, the L750 Betamax tapes, which ran for three hours and 15 minutes, had a distinct advantage over the VHS E180s, in that they would snugly accommodate eight episodes (very convenient for two four-part serials). Only seven episodes could fit onto a three-hour VHS tape, but two four-part stories would just about squeeze on, if you were prepared to crudely edit the stories into an omnibus format.

In late 1982, it was estimated that between 10-15% of households had a video recorder. By 1985, that was up to 40%, and by the end of the 80s, most households had a VCR. Towards the end of *Doctor Who*'s original 26-year run, most diehard fans would have been able to record the new episodes, so their priorities were shifting towards finding copies of older stories – which by now were being released on official BBC videos, albeit very slowly.

By the mid-late 1980s, bootleg VHS copies of BBC1 recordings, and of off-air recordings from Australia and other countries where old episodes were often repeated were in common circulation in the fan network. Fans would make copies for their friends, who in turn would make copies for *their* friends, and so it went on. On analogue video formats such as VHS, the picture and sound quality would degrade noticeably with each copy that was made, so once you'd gone down four, five, six generations, the picture quality was very poor indeed. Eighth- or ninth-generation copies were not uncommon.

But I shan't dwell on the nostalgic memories of Australian continuity announcers and wobbly ninth-generation VHS. If you like that sort of thing, get out your *Revenge of the Cybermen* DVD and watch the documentary I made on the subject, *Cheques Lies and Videotape*.

By the time *Doctor Who* was breathing its last in 1989, VHS had very much emerged as the dominant format, with Betamax having given up the ghost. But surprisingly, for a decade which saw a total transformation in almost every other arena of home electronics, when it came to domestic video recording, nothing much really changed in the 1990s.

During the decade, the United Kingdom increased from four TV channels to 90-odd, through analogue satellite multi-channel broadcasting, to digital widescreen satellite and cable broadcasting. We'd been through the early days of dial-up internet and were entering the world of high-speed ADSL. Recordable CDs and mini discs had replaced tape as the audio recording format of choice, and even when it came to sell-through video, VHS was being pushed out of the market by DVD. But as a video recording format, in 1999, VHS was still totally dominant. The only difference, really, from ten years earlier, was that most people were now recording in NICAM stereo.

'In late 1982, it was estimated that only 10-15% of households had a video recorder. By the end of the 80s, most households had a VCR.'

It's not quite as simple as that, of course. In fact, during the 1990s, in terms of the *possibilities* for domestic video recording, a great deal did change. It's just that the average consumer didn't embrace those changes.

But there were several options for those of us who wanted to record in higher quality. U-matic, the format used by Ian Levine from 1979, was still a very expensive option. However, Ian continued to use it until 1997. But those machines were never intended for domestic recording – unlike Super VHS (S-VHS), an improved version of the VHS standard, which arrived in the UK in 1989, and impressed Anthony Mahoney, a *Doctor Who* fan living in my home town of Penarth.

"In June 1989, our local Dixons put on display a JVC NICAM stereo TV together with their S-VHS recorder," says Anthony. "As I tried it out and noted that the picture quality was indeed better than standard VHS, a trainee sales person approached me, making much of the improved picture quality. After frightening him off with a technical question I dealt with the assistant manager and did the deal. He even delivered the TV and recorder himself that evening!"

Anthony's S-VHS recorder has a lot to answer for, as it's part of what kick-started my interest in video editing.

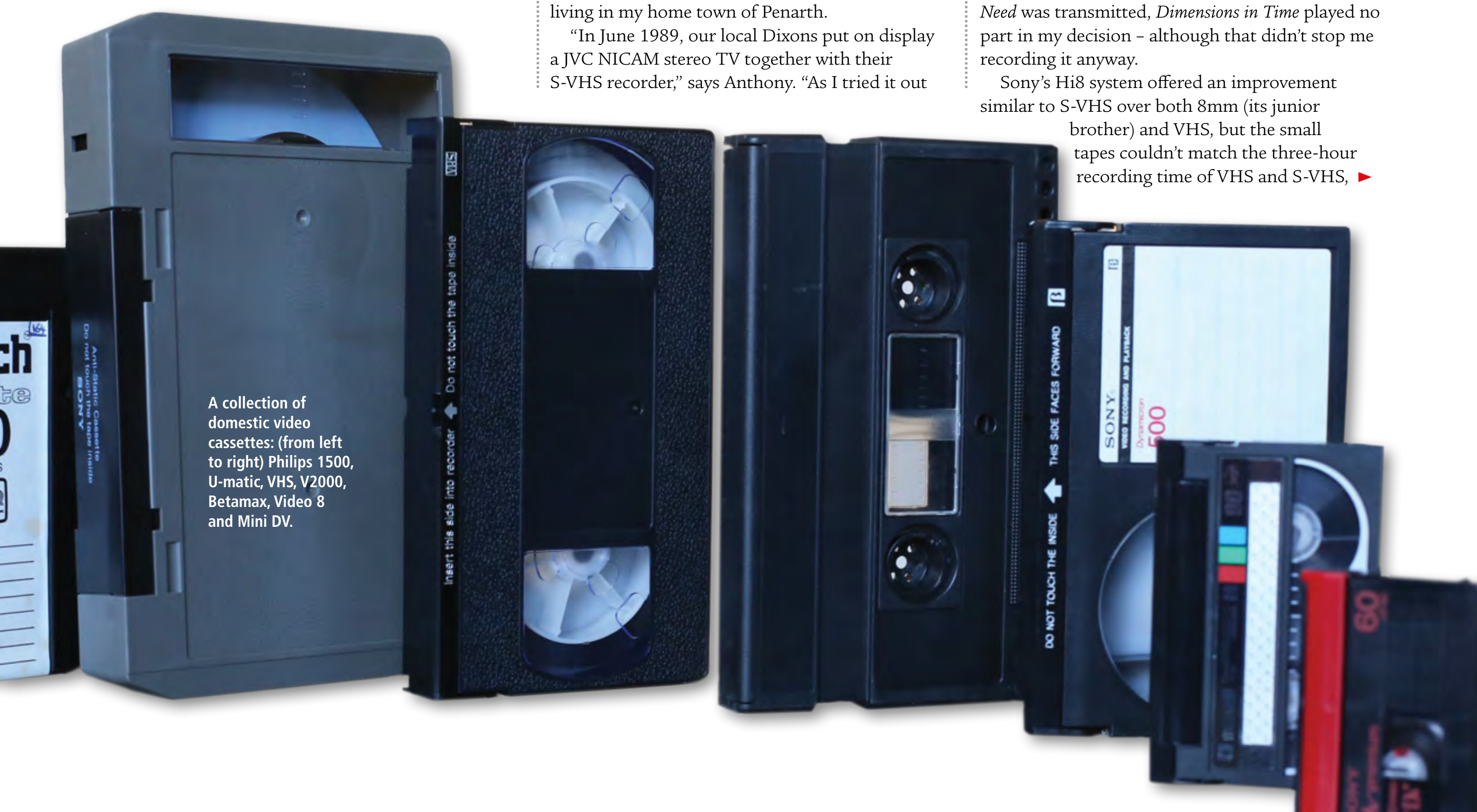
"I was able to record the final Sylvester McCoy series on S-VHS tape in 1989," Anthony continues. "I also recorded various *Doctor Who* repeats from BBC2 in the 1990s. Compared to the best of my VHS recordings, the sound and picture quality was wonderful."

Unfortunately, both S-VHS recorders and tapes retailed at around three times the price of mid-range VHS equivalents.

"Yes," says Anthony. "Consequently, only *Doctor Who* and other favourite cult shows and occasional repeats got the S-VHS treatment."

For videophiles like ourselves, it was a price worth paying for the improvement in sound and picture quality, but the average consumer didn't agree, so the format never gained a large market share. Thankfully, though, it continued to be supported by the elite VCR manufacturers for as long as VHS was still a going concern. I got hold of my first S-VHS recorder in the week of *Doctor Who*'s 30th anniversary in November 1993. It was starting my first proper job that gave me the means to upgrade, and BBC1's repeats of *Planet of the Daleks*, which gave me the incentive. And although I bought the machine three days before *Children in Need* was transmitted, *Dimensions in Time* played no part in my decision – although that didn't stop me recording it anyway.

Sony's Hi8 system offered an improvement similar to S-VHS over both 8mm (its junior brother) and VHS, but the small tapes couldn't match the three-hour recording time of VHS and S-VHS, ►



A collection of domestic video cassettes: (from left to right) Philips 1500, U-matic, VHS, V2000, Betamax, Video 8 and Mini DV.

so 8mm and Hi8 were used almost exclusively as camcorder formats and relatively few domestic VCRs were manufactured. In fact, although I have a number of friends who used S-VHS, James Russell is the only person I'm aware of to have recorded *Doctor Who* off-air on Hi8, which he did for the 1996 TV Movie.

Panasonic
XD
Dr Who! Children in Need Special
Planet of the Daleks 1-6
D84

An increase in quality! Ed Stradling acquired an S-VHS recorder just in time to capture 30th anniversary charity episode *Dimensions in Time*.

You might think that was it until the advent of DVD recording, which was available from 2002 in the UK and had taken hold in time for fans to record Christopher Eccleston's series of *Doctor Who* in 2005. But actually, three new digital video tape formats were introduced in the late 1990s, all of which offered what we now regard as DVD quality recording, or better.

D-VHS was a digital upgrade of VHS, which still enjoys some success in the USA, but despite being backward-compatible with VHS, it never really took off in the UK. Digital 8 was the equivalent digital upgrade to the 8mm formats, while the DV format was introduced in the UK from 1996 and the first domestic DV VCR was released the following year. Mini DV (the same format but with smaller tapes which ran for an hour) dominated as a consumer camcorder format for the next ten years or so. Unlike D-VHS and Digital 8, it was regarded as a usable (albeit as back-up) professional format – its sister format DVCAM (identical to DV except for 50% faster tape speed) was used for a lot of low-end broadcast recording (not to mention most of our *Doctor Who* DVD productions for BBC Worldwide).

Indeed the format spawned a new grade of job within the TV industry. To this day, long after the format has become obsolete, junior shooting producers/directors in factual TV shows are still hired in as 'DV Directors'.

Sadly, if you were a *Doctor Who* fan using any of these formats to record TV shows, you would have been stuck with UK Gold or BBC Choice, until the BBC2 repeat season of 1999-2000 (which started with 1970's *Spearhead from Space* and *Doctor Who and Silurians*, before jumping ahead to 1975's *Genesis of the Daleks* and then finishing). My DV recordings of these episodes still look better than I'd achieve from my Sky box if the episodes were repeated today.

But rather like S-VHS and Hi8 before them, these digital tape formats were more or less exclusive to videophiles. The general public wasn't interested. VHS was still adequate for most people.

Indeed, even when DVD recording finally arrived in the early 2000s, for the majority of viewers, it seemed like more trouble than it was worth. Using re-recordable discs was fiddly and tricky, even if you knew what you were doing, let alone if you didn't. The once-only recording discs would often end up as 'coasters' (an affectionate term for mucked-up recordings, as that's all the discs were good for if you made a mistake). There were also competing recording formats, DVD-R, DVD+R and DVD-RAM, all of which looked identical, which added to public confusion.

> **'Nearly 10 years after High Definition TV became standard, there still isn't an easy way to record programmes off-air in HD.'**

So while home DVD recording wasn't limited to the videophiles in the same way that recording on DV or D-VHS had been, it still required a degree of dedication that was beyond casual TV viewers. VHS was a lot simpler – even my mother could use it. But Mum using DVD-R? I shudder at the thought! It would be fair to say that particular gene skipped a generation.

So the average household stuck with VHS all the way, until the mid-late 2000s, when PVR hard drive recorders made their lives life a lot simpler.

Interestingly, nearly ten years after High Definition TV became standard on digital TV boxes, there still isn't an easy way to record programmes off-air in HD, and keep them. But most people don't mind. If it's interesting enough, they'll buy it in standard definition on DVD and won't notice the difference in picture quality – just as many didn't notice for years that their set top box gave them 4:3 images stretched across their widescreen telly with a third of the picture missing.

People who don't notice these things, aren't generally the sort of folk who want to keep TV recordings. It's just people like us. And even people like us probably don't keep *Doctor Who* any more. We might keep it on a hard drive until it's released on Blu-ray, and then we clear the space, right?

Probably more than a million people recorded or downloaded *The Return of Doctor Mysterio* over Christmas. But already, the vast majority of those recordings will have been erased to clear space for new programmes. And even if not, when the Sky or Virgin boxes break down and get thrown out, is anyone going to make the effort to keep what's on the hard drives? Nah. Either you don't care, or you've got the DVD or Blu-ray anyway.

I wouldn't mind betting that 20 years from now, there will be more surviving off-air recordings of *The Horns of Nimon* than of *The Return of Doctor Mysterio*...

SONY
DV
DIGITAL COMPONENT
PAL
POWER
EJECT

The Sony DHR-1000 which Ed Stradling used to make high-quality recordings of the BBC repeat season in 1999/2000.

Ed curates all sorts of material for the The TV Museum YouTube channel. If you recorded lots of TV material (not just *Doctor Who*) off-air on unusual formats like Philips (1970s), U-matic (1970s-90s), or Hi8/S-VHS/DV (1990s) recorders, he'd love to hear from you – so email Ed at *dwpirate@googlemail.com*

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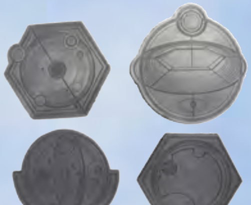

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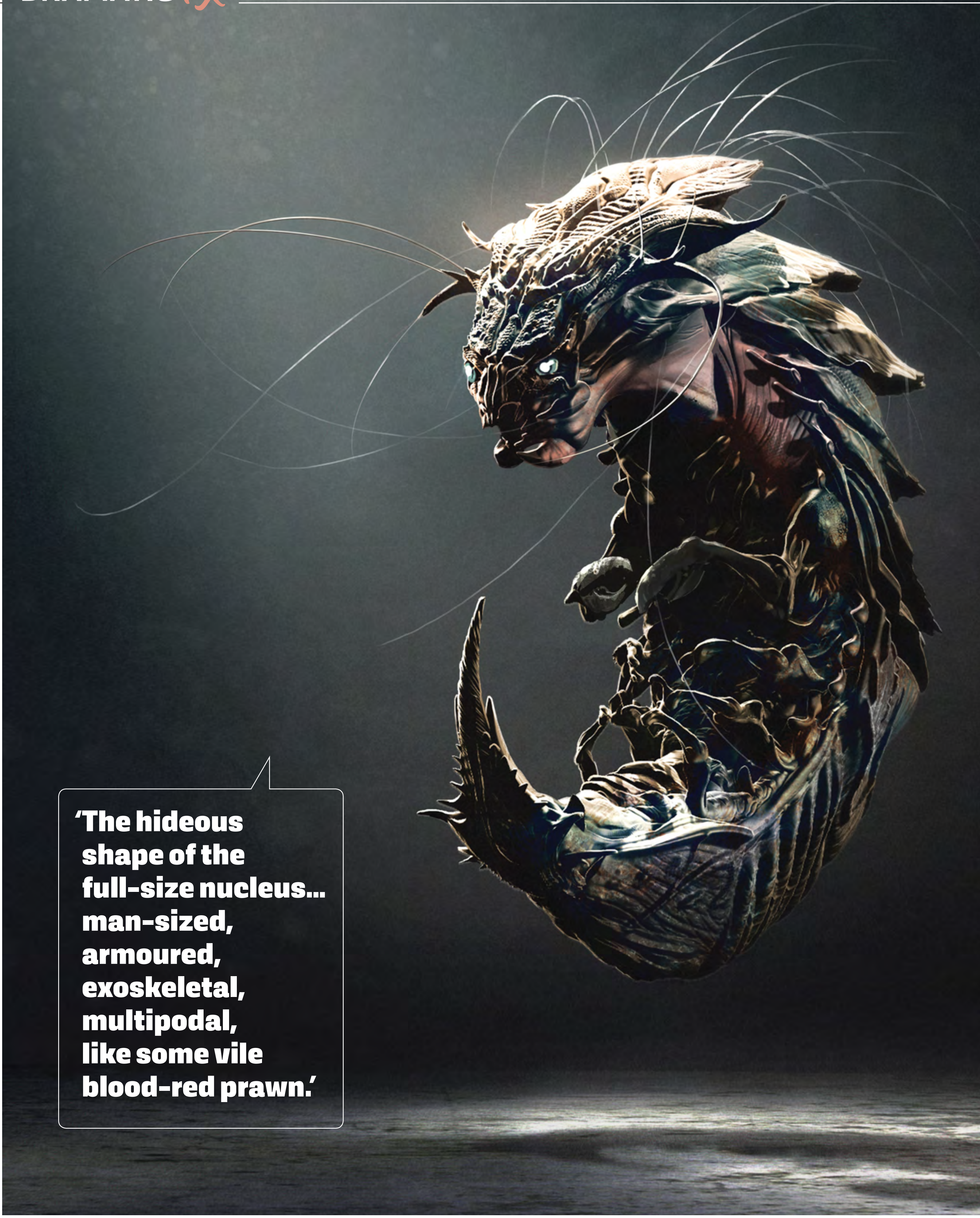
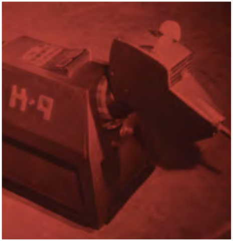


‘The hideous shape of the full-size nucleus… man-sized, armoured, exoskeletal, multipodal, like some vile blood-red prawn.’

ILLUSTRATION BY **PETER McKINSTRY**



Taking on STAR WARS

It's 40 years since *Star Wars* – the sci-fi movie that revolutionised cinema. But in a TV studio far, far away, *Doctor Who* was proving that even without that film's budget, its ambition was just as big...

FEATURE BY **JONATHAN HELM**

Some *Doctor Who* stories are bigger than others. Over the decades there have been many occasions when the series presented stories on a grander scale than the norm. Although *Doctor Who* has always had a modest budget, this has never curtailed the writers' vision or dampened the enthusiasm of the visual effects teams. In the first of an occasional series, we're going to examine some of these epic productions from an effects perspective and speak to some of the people involved in achieving miracles on a miniscule budget. Our first target is 1977's *The Invisible Enemy*, which was broadcast in the middle of *Star Wars* mania. At the time, *The Invisible Enemy* was the most ambitious *Doctor Who* story every attempted. To this day it remains one of the hardest shoots in the history of the series and it pushed the production team to the limit. We've spoken to some of the key players, both in front of and behind the cameras, as well as members of the new series production team to establish if there is such as thing as *Doctor Who* being 'too ambitious'. ►

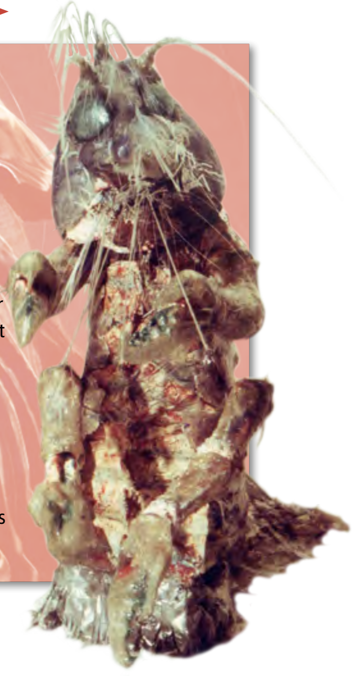
THE NUCLEUS OF THE SWARM... *REBORN!*

The Nucleus of the Swarm is often held up as the worst aspect of *The Invisible Enemy*. Inspired by a newspaper article about virus mutation, Bob Baker and Dave Martin came up with the notion of the Doctor facing an intelligent adaptive germ.

This is how the creature was described in the script: 'The hideous shape of the full-size nucleus... man-sized, armoured, exoskeletal, multipodal, like some vile blood-red prawn.'

This description inspired costume designer Raymond Hughes to nip out and buy a pint of shrimps! Writing in *The Times*, Stanley Reynolds was damning in his review of *The Invisible Enemy*, noting that, 'The BBC seems to have lost its touch with monsters.'

But what if the Nucleus had been created for twenty-first-century *Doctor Who*? **DWM** asked concept artist Peter McKinstry to imagine what the creature might look like today with the benefits of modern technology, and so we're proud to present the Nucleus of the Swarm in its terrifying new form!



SMALLER THAN STAR WARS

In a recent interview with **DWM**, current showrunner Steven Moffat was asked if *Doctor Who* should ever try to compete with spectacular effects-driven movies like *Star Wars: The Force Awakens*. "Well, not in those terms, no," said Steven, "there's no real point. The differential between us and the big Hollywood movies – not just *Star Wars*, but also the new *Star Trek* movies, or the *Harry Potter* movies – is probably greater than in '77,'78. But people watch *Doctor Who* for *Doctor Who*, not *Star Wars*."

But there is no doubt that the saga from a long time ago, in a galaxy far, far away had a massive impact. After *Star Wars* conquered the box office in 1977, science-fiction would never be the same again. The stunning computer-controlled motion photography of John Dykstra's effects team allowed for more precise use of miniatures and models than ever before. The film raised audience expectations to alarming heights and raised the bar for special effects higher than ever imagined.

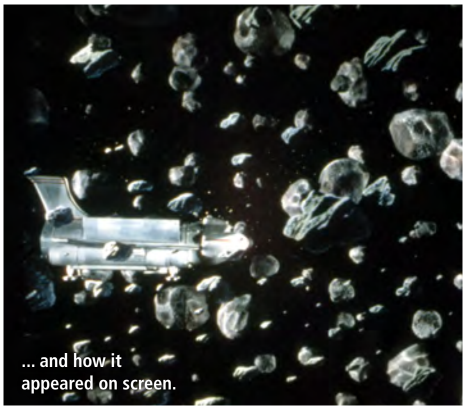
Competing with *Star Wars* on a TV-sized budget was never going to be easy, but with epic space battles, monsters and lasers, one show was determined to try. The producers even included a cute robot sidekick to emulate R2-D2 and C-3PO. And what could be cuter than a robot dog? But enough about *Battlestar Galactica*. What about *Doctor Who*?

The producer of *Doctor Who* at that time was the recently appointed Graham Williams. In an interview with the fanzine *In-Vision* shortly before his death in 1990, Graham made his feelings perfectly clear. "There'd certainly be no point in *Doctor Who* going into direct competition with *Star Wars* or whatever, because you'd fall flat on your face."

Despite this, *The Invisible Enemy*, which was the first story into production during Williams' era, is often cited as the first instance of *Star Wars* influencing the production style of *Doctor Who*. With its impressive spaceship model work, laser gun battles and the introduction of a cute robot character, it's not hard to see why. However, unlike *Battlestar Galactica*, *The Invisible Enemy* completed production before *Star Wars* was even released in the US, and it was broadcast two months before the movie reached UK cinemas. Back in 1977, there was none of the wall-to-wall marketing months in advance that characterises contemporary blockbusters. It's fair to say that the *Doctor Who* production team would have had little, if any, knowledge of the film.

It has been said that the robots of *Star Wars* inspired Bob Baker and Dave Martin to create K9. However, the length of time between the scripts for *The Invisible Enemy* being written and the release of *Star Wars* in Britain clearly shows that K9 was created well before R2-D2 and C-3PO appeared on the scene. Certainly, Baker and Martin always denied that *Star Wars* was an influence. But whatever their intentions, K9 is still to this day seen as an attempt by *Doctor Who* to cash-in on the craze for 'cute' robot companions. In actual fact, *The Invisible Enemy* was ahead of the zeitgeist and *Doctor Who* was not cashing in on anything!

Filming the model of the asteroid field...


... and how it appeared on screen.

Although *Star Wars* might not have influenced the production team, by the time *The Invisible Enemy* was broadcast in October, the UK had already been hit by *Star Wars* fever. The film was being heavily promoted ahead of its December release in the UK. Billboards were everywhere, magazines such as *Look-In* and *Starburst* were featuring the film and TV series such as *Pebble Mill at One* and *Clapperboard* featured clips from the film. Naturally, these images and clips featured C-3PO and R2-D2, which might explain why people assumed K9 was a bit of a rip-off.

As production on *Doctor Who*'s 15th season continued, there's no doubt that the shadow of *Star Wars* descended on *Doctor Who*. This can be seen in the special effects work in some of the later stories, which producer Graham Williams was keen to invest in, albeit cautiously. "Model work, for various reasons, was becoming very, very attractive – *Star Wars* hadn't yet been released, though everybody knew about it – but I didn't want to go too far down that line, because I thought it cost far more than we could afford to do it properly. It seemed something to use best with discretion."

Did *Star Wars* influence *The Invisibly Enemy*? Probably not. Did it have an impact on *Doctor Who* in the longer term? Undoubtedly – but perhaps not to the extent that people often assume. *Doctor Who* was always a different beast to *Star Wars*. The co-writer of *The Invisible Enemy*, Bob Baker, eloquently summed up the differences between the two in an interview with **DWM** Issue 463.

"I don't think *Star Wars* affected how the audience felt about the series. *Doctor Who* is the TARDIS and time travel. It's not space wars and conflict in the way *Star Wars* was – a war story set in space. *Doctor Who* is never quite that. It is always melodrama as opposed to high budget, out in the open adventure – it can't be because it doesn't have the budget. There is no way really it can be action adventure."

Bob Baker also admitted that he and Dave Martin often pushed the boundaries of what could be attempted on a BBC budget. "I know some of the stuff in our scripts stretched the production team, but some of it they matched. The model work in *The Invisible Enemy* is good and the spacecraft look great."

Just how successful was the production team in matching the writers' vision? Let's take a closer look...

LOUISE JAMESON: REMEMBERING THE INVISIBLE ENEMY

With a difficult leading man, a new producer, a tin dog and a giant prawn to deal with, Louise Jameson certainly had her hands full on *The Invisible Enemy*. We caught up with Louise to ask her about her recollections of working on one of the most ambitious *Doctor Who* stories of all time.

Louise has fond memories of the serial's director, Derrick Goodwin: "If I remember correctly, Derrick was a little cowed by Tom. It took a while to get rehearsals going, often starting with a tea break! It was very unlike, for example, Paddy Russell's style of working right up to the dot of 5pm and keeping any tea breaks strictly to 15 minutes. I remember a lot of laughter in the rehearsal room. I think the end result was quite good, so maybe he was one of those directors who quietly got work done without you even realising it."

Did Louise's heart sink when she read the more actions and effects-oriented scripts?

"No, I wouldn't say my heart sank at all. I would say my heart lifted whenever I saw Robert Holmes' name on the cover. I was very young and naïve, and it's really only now that I write myself that I realise just how important the writer and the script editor can be. But Bob, possibly with the exception of Russell T Davies, remains my favourite *Doctor Who* writer."

The Invisible Enemy introduced a certain tin dog. How did Louise feel when she found out K9 was going to be a regular fixture on the show?

"At this point we didn't know he was going to be a regular. It's no secret that there was friction between Tom and I back then (we get on like a house on fire now), so when the lovely John Leeson joined us in the rehearsal room, the atmosphere relaxed so much that they decided to keep him as a regular. And the rest, as they say, is history."

On screen, Leela had a great rapport with K9. Louise says having John Leeson playing the dog on all fours in rehearsals helped this. "He was so game; crawling around on all fours, wagging his tail, panting... such

IAN SCOONES
FROM HAMMER TO WHO

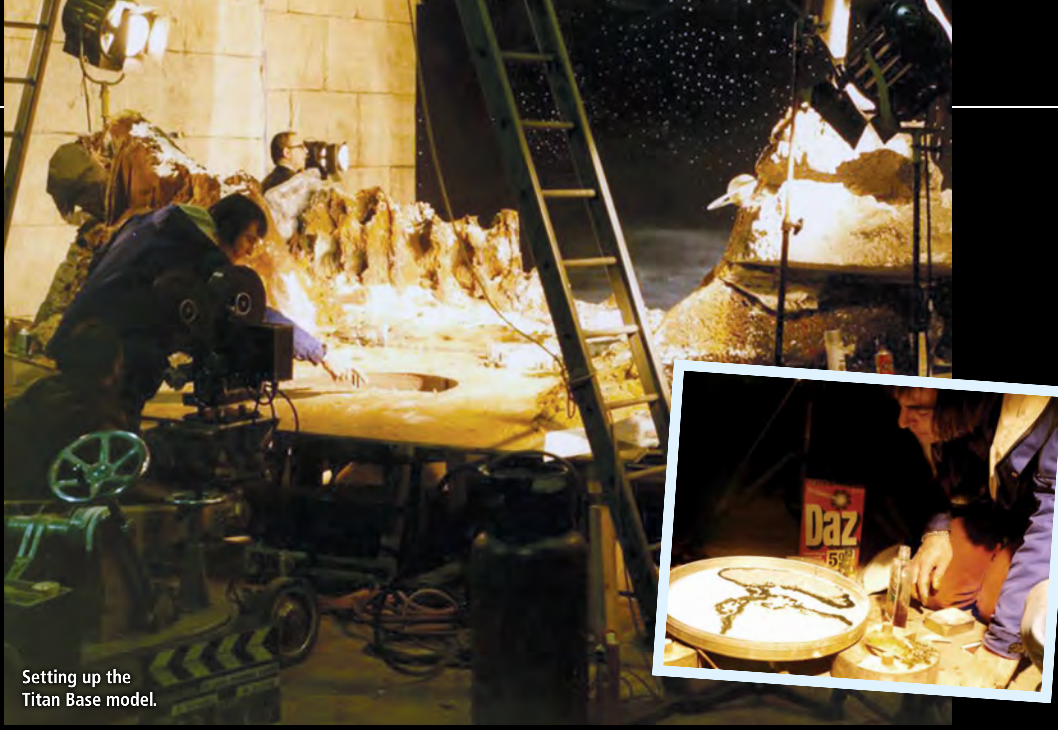
With its heavy reliance on model work, there was an obvious candidate to work on *The Invisible Enemy* – Ian Scoones. With a diversified background in film and TV special effects Scoones was already a well-respected figure in the industry when he joined the BBC Visual Effects Department in 1970. From 1961, he'd worked as an assistant to special effects legend Les Bowie at Bray Studios on many Hammer Horror films and had become proficient in a range of effects techniques including matte paintings and pyrotechnics.

In 1965 Scoones joined Gerry Anderson's Century 21 where he learned all about filming models and miniatures including what sort of lighting to use, what types of film and the right shutter speeds. He would later return to his beloved Bray Studios but was later made redundant due to a slump in the British film industry. He had rather reluctantly joined the BBC where he was forced to start again as an assistant. It wasn't long before he worked his way up the role of Visual Effects Designer.

The film industry's loss was Graham Williams' gain as *Doctor Who*'s new producer steered the show into some of its most effect- orientated productions. In an interview with **DWM**, first published in 1992, Scoones recalled his experiences on *The Invisible Enemy*.

"Graham was the easiest and nicest of producers, in fact he was almost too easy. He was a big pussycat; he was open to suggestions and was very good at letting talents develop. He wanted people to give their best and he brought their best out within the time and budget. He was very sympathetic to everyone's problems as well as still being the producer.

"*The Invisible Enemy* was, to my knowledge, the biggest-budgeted *Doctor Who* ever at the time. I did very involved storyboards for that, which was unusual, but I believe very strongly in them because we're in the art of visual communication. At production meetings a picture really does paint a thousand words. In the days of Hammer I remember director Val Guest would always have a classroom blackboard on the set. He had all his moves worked out and everything he required for the day. Nobody would ever have to ask what was next. If they did he'd say, 'Haven't you read my board? It's been there all day!' Everybody from the producer to the tea boy knew what was going to happen. I always did storyboards when I could."



Setting up the Titan Base model.

"*The Invisible Enemy* was, of course, a spoof of the film *Fantastic Voyage*. The Doctor and his assistant get injected into the bloodstream. You see all the corpuscles and the torrents of blood rushing past. However we had a shoestring budget compared to a feature film and of course people had already seen *Fantastic Voyage*. Ours had to be almost better! This was the same problem I had with *Blake's 7* after people had seen *Star Wars*. If you give an audience a standard they become sophisticated overnight."

> **"*The Invisible Enemy* was, to my knowledge, the biggest budgeted *Doctor Who* ever."**

"It was felt that there were so many model effects to do, one person should do the miniatures while the other concentrated on the floor effects. They weren't just standard floor effects because the writers had written in this robotic dog, K9. Bernard Wilkie authorised another designer to be brought in, so Tony worked with us. I had already designed a totally different K9 from Tony's, but Tony's was far better than mine. My design was more like a hound of the Baskervilles in heavy armour with fiery breath and dragon eyes. Tony's design was brilliant because it worked: with mine there would have been horrendous problems."

"Strangely enough, there were a number of people I knew working on *Star Wars* in Elstree and they said, 'What a load of junk' because they hadn't seen what the Industrial Light and Magic boys were going to do. It was quite a downbeat movie because beforehand everything had to be pristine and clear-cut as in *2001* and *Space: 1999*. Here was a film with a load of old rusted springs and costumes made of rags and bandages. Of course, it took off, and the big screen again gave us a line of excellence to try to mimic in a smaller way on television."

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fun! He brought the metal object to life in such a way that it was easy to relate to once in studio."

The K9 prop had a tendency to cause delays in studio. Surely this made studio recordings even more stressful?

"Not at all. Once in the studio, all the 'technicalities' become the work of other people. It's the art of surrender, keeping concentration up for when you have to do your bit. In fact, often those delays were quite restful rather than stressful. I don't really do stress, even less now I'm older. If there's a problem, there's a solution. The calmer you stay, the quicker you find it."

Large parts of Part Three were set inside the Doctor's brain, which involved a lot of CSO work. Was this quite challenging?

"Yes. I really didn't like working against a blue screen. It's like recording your part of an audio in isolation. I really much prefer having something to bounce off."

There's a fantastic stage direction in Part Three: 'Leela is struggling inside a sticky white mess of phagocytes. We see her carving and slashing her way from the gluey secretions.' Did Louise's training at RADA prepare her for such an eventuality?

"Oh you'd be surprised what we had to imagine at RADA! I don't remember that particular stage direction but I love it, and shall definitely be quoting it in the future. You know, everyone is a director of images, really. You only have to listen to someone describing a dream. We've all done stuff like the above in our dreams, haven't we? Someone's creative mind has put it down on paper, connected with my imagination and the special effects people supply the rest. It becomes a piece of collective imagination."

The monster in *The Invisible Enemy* looks like a giant prawn. Did Louise ever have to stifle giggles when a new monster was unveiled for the first time?

"All the time. To my shame, not giving full credit to those we created it, we didn't always manage to hide our giggles."

Did Louise ever feel that *Doctor Who* was perhaps a little too ambitious in terms of special effects?

"If you don't allow failure every now and then, you never achieve genius. It's too easy to say it was too ambitious. I say all credit for trying and let's hope it carries on doing so. We are now, of course, looking through a prism where special effects are done at the push of a button. What we had back then would be considered almost primitive today. But if they hadn't pushed boundaries back then, *Doctor Who* would not be the show it is today."

ANDY LAZELL
BUILDING TITAN BASE

Generally speaking, the designers were not expected to actually bring their designs to life – that would fall to the visual effects assistants. The assistants were responsible for constructing all the props and models required for the effects sequences. The number of assistants varied from story to story depending on what was required. The usual system was that there would have been three or four assistants, including a senior assistant who would step in when the Designer was unavailable.

The main assistants on *The Invisible Enemy* were Steve Bowman and Andy Lazell, although many other members of the Visual Effects Department were ultimately drafted in to help. We caught up with Andy to ask him about his memories of working on *The Invisible Enemy*.

Did *Star Wars* change the way the Visual Effects Department worked and did you feel there was a pressure to compete?

"Of course we all knew about *Star Wars*, but we were constrained by BBC budgets so we weren't able to change anything about the way we worked. In any case, the BBC wasn't in the business of making blockbuster movies. It was always fun to work on *Doctor Who*. I think anything that was too ambitious would have been worked around or a realistic compromise would have been found. We always did what we could within the time available, and tried to keep within budget."

What are your recollections of the model filming for *The Invisible Enemy*?

"We had a great and experienced crew. As I recall everything went well, although we worked long days to get everything done. Steve Bowman and I were mostly involved with the model shoot at Bray. I don't remember it being much different from any of the other *Doctor Who* shows I worked on. They were always very busy."

"Steve and I built most of the Titan Base, and Mat Irvine did the spacecraft. I think Steve made the buildings and I made the masts and did most of the wiring for the electricals. An air ram from a compressed air cylinder operated the spacecraft lift. The landscape behind the base was built on site by draping big pieces of polystyrene with a few old sheets. The whole thing was then covered in sand and rocks and cocoa powder to create the rocky appearance. We were lucky enough to have Nick Allder as the cameraman and his experience proved invaluable."

Is it true that you used a 'planet-roller' from *Space: 1999* for the sequence of the shuttle flying across the moon's horizon?

"We did. I remember seeing it standing outside the studios looking rather neglected before we brought it back to life. I'm sure it was used many times for other shoots."

The base was destroyed during filming. Did you enjoy the pyrotechnics work?

"Of course. Who wouldn't enjoy being paid to make explosions and start fires!"

"Who wouldn't enjoy being paid to make explosions and start fires?"

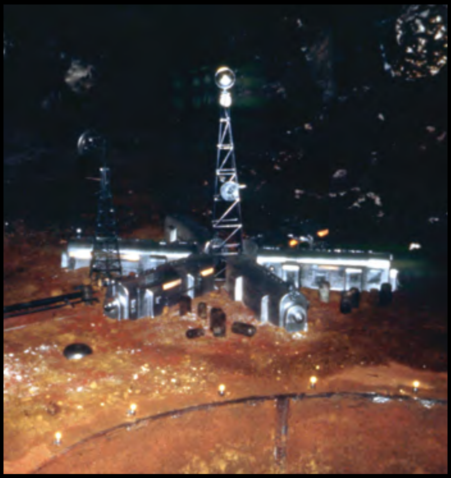
What are your memories of Ian Scoones?

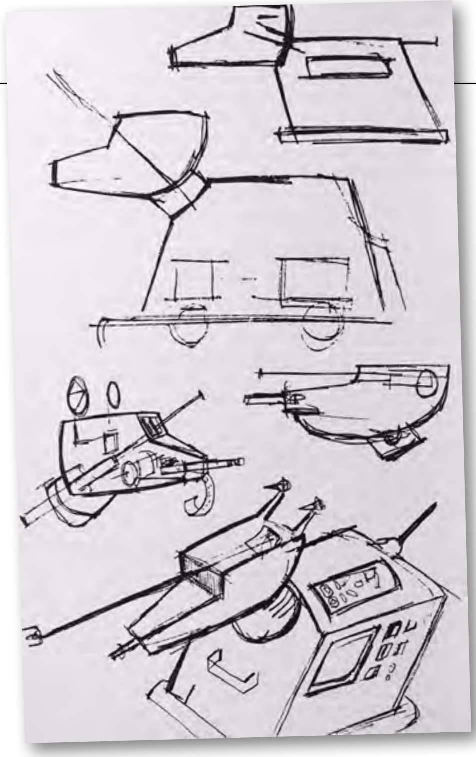
"Ian was eccentric, entertaining and had a great imagination. He often had ideas that were impossible to achieve, but they were a great starting point for something more realistic. He was great fun and very sociable. I have fond memories of working with him. One memory that sticks in my mind was that he almost always had a cigarette in his hand and had the habit of blowing smoke over props and models to see how they looked in a fog!"

"I remember Ian's initial sketches for K9 very well. It reminded me of a kind of steampunk bulldog! In the end Tony Harding's design was chosen by the production. I think it had a more friendly look to it than Ian's idea, also Tony's design allowed much more space for the radio control and electronics."

Do you remember much about K9's rather difficult debut in the studio?

"Yes, I have vivid memories. It hadn't really been tested in a TV studio but seemed to work well enough in the workshop. In the studio however there was a considerable amount of radio interference from talkback and the cameras *etc* and it seemed to have a mind of its own a lot of the time!"



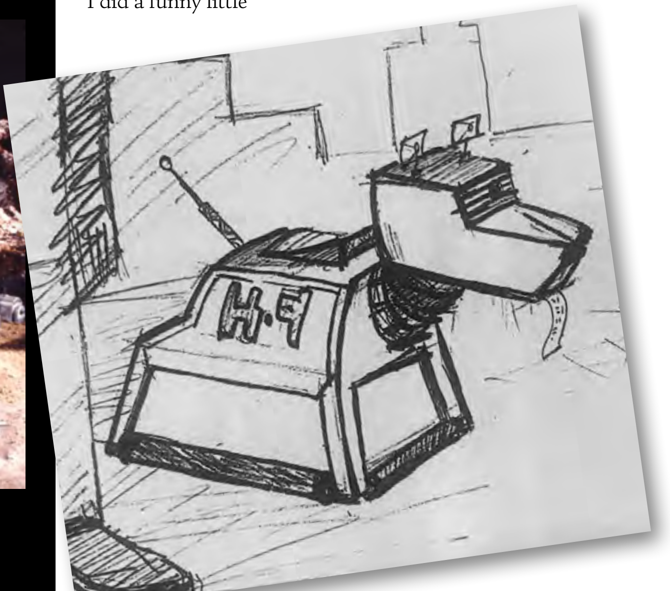


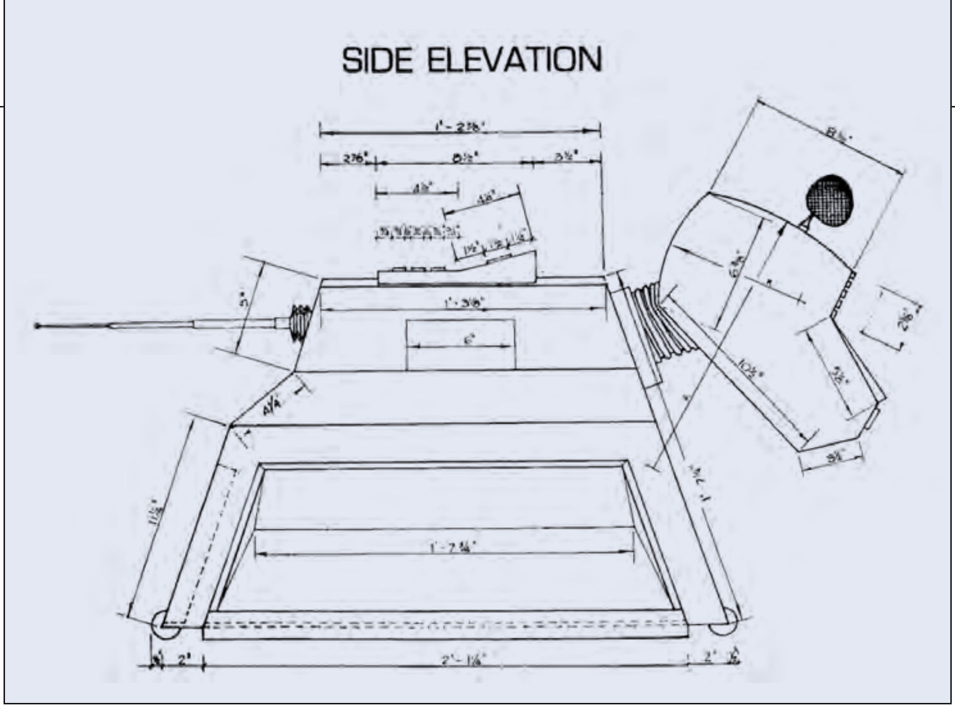
TONY HARDING
DESIGNING K9

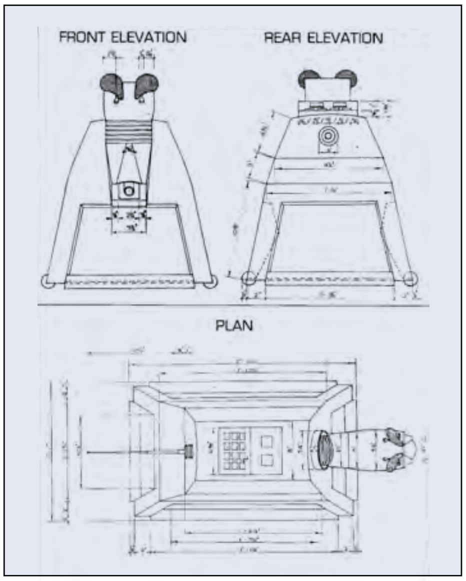
Tony Harding was promoted from assistant to designer and drafted in to handle studio effects for *The Invisible Enemy*, allowing Ian Scoones to concentrate purely on the model filming. To bring him up-to-speed, Tony was asked to attend a production meeting at Television Department to discuss the story's requirements, with a particular emphasis on K9. By this time, the production team had recognised the merchandising potential of a robot dog and they were keen to hear Tony's thoughts about how this could be brought to life.

"I hadn't even read a script! They were rather peeved, so they sent me off to a room on my own where I read it very quickly. What it described was a personal computer in the shape of a dog.

"I went back into the meeting and said, 'Well it strikes me that this thing is like a mini-Dalek.' My first thought was to have someone inside it, and they said, 'No, it's got to be smaller than that.' I said, 'Well, you're talking about radio control then.' They were very insistent that it had to be seen not to have someone in it. They gave me a list of requirements for this thing and I did a funny little







sketch whilst I was in there, with coffee stains on it, which I've still got. They said, 'That's about the size and shape roughly, but it looks a bit Disney.' I went back to my office, did loads more sketches and drawings, and a couple of days later we agreed on a design.

"K9 was the first time I'd built something using radio control and it was quite new to us then. The problem was to get all the mechanics inside it, which was instrumental in dictating the shape, size and weight. I managed to procure an electric motor that was designed for a kids motorbike – a 12-volt thing – which was very noisy, very slow, but it did the job and it meant having quite a big battery: those were the two big things inside. Then there were all the controls, *etc*.

"The first time we took it into the studio we discovered a huge error. It worked beautifully in our workshop but in the studio the transmissions from our radio controller were too close to the transmissions from the TV cameras, and every time we operated K9 there was a lot of distortion on the video picture. We had to stand at the opposite side of the studio to operate it, and it wasn't always predictable in which direction K9 would run.

"At the end of the first recording, Tom got his long scarf, whipped it around K9's neck, and dragged it across the set as a sort of joke – but he broke the steering mechanism! K9 was required the next morning, so we had to spend the best part of a night repairing it.

"Tom Baker dragged K9 across the set and broke the steering mechanism!"

"I was speaking to my friend Mike Tucker the other day, and he said that K9 was one of the few things they decided they weren't going to change when they brought *Doctor Who* back. The Daleks have been altered, the Cybermen have been altered, but Mike said they couldn't really alter K9 or improve upon it as a computer of its period. That's very satisfying."

PETER McKINSTRY CONCEPT DESIGN – THEN & NOW

Peter Mckinstry was a concept artist on four series of *Doctor Who*, starting with *Tooth and Claw* in 2006 and finishing with *The Big Bang* in 2010. Since leaving *Doctor Who*, Peter has worked on a variety of huge genre movies including *Harry Potter*, *Sherlock Holmes: A Game of Shadows*, *Pan*, *Snow White and the Huntsman* and *Wonder Woman*. He also worked on 20 episodes of *Game of Thrones*. We recently spoke to Peter to see what he thought of the original design sketches for K9 by Tony Harding.

"It's important not to take the design of K9 for granted, the concept of a robot dog is one that, in less skilled hands, might have resulted in something like the one in *Battlestar Galactica*. Instead we were lucky enough to be given a design that has stood the test of time and has become one of the show's most iconic designs. He is up there with the TARDIS and the Daleks as being an instantly recognisable part of *Doctor Who*. K9 was cool sci-fi, functional looking but friendly, and closer to the believability of R2-D2 than the naffness of Metal Mickey.

"My first reaction to Tony's concept sketches of K9 is one of nostalgia. They remind me of seeing them in *Doctor Who Weekly* and I've always been fond of them. The purpose of these sketches was to bring K9 into existence; to arrive at an idea of how this robot dog would come off the page and onto the screen. Besides the design function the drawings serve, they are charming in their own right, and clearly from the hand of a skilled draughtsman. What Tony was able to do was convey the personality of K9 in these very appealing initial drawings. They are full of character and you can tell by looking at them that K9 is a friend and ally.

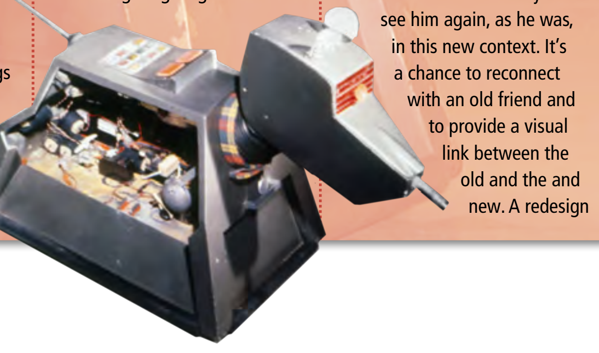
"It's also a good example of how the design process has altered. These quite loose sketches capture a sense of the K9 we would come to know and love, but it's in the technical drawing we really see the tin dog that we recognise from the screen. Only there in the final orthographic drawings are all the shapes and angles properly defined, ready to go to the prop builder. So once the concept sketches were done, a lot of design decisions were left to the draughting stage. Whereas now, all these design details would be arrived at in the concept phase, only then would the design go to be drawn up with dimensions, and the prop built."

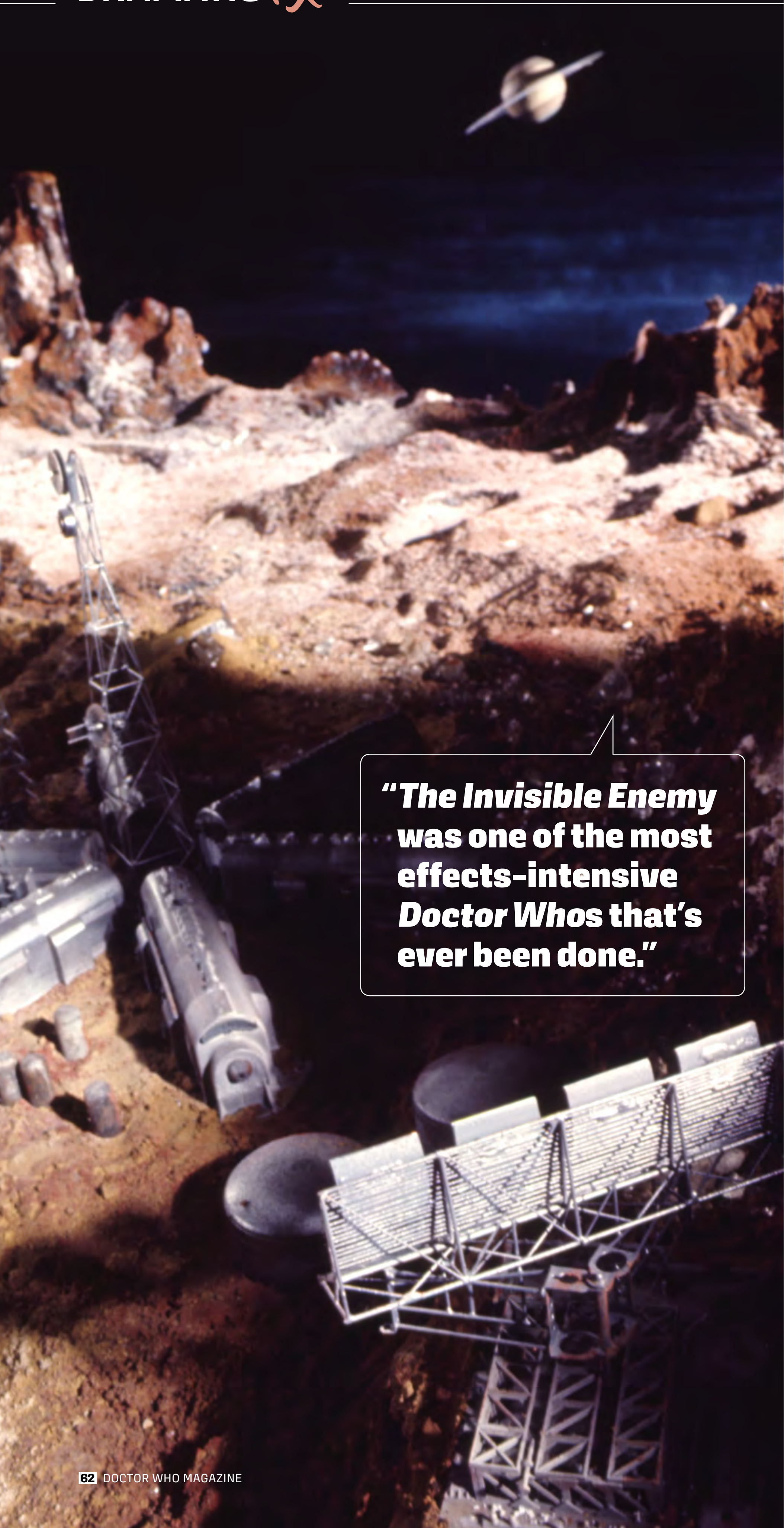
Would Peter have liked an opportunity to redesign K9 when he returned in *School Reunion*?

"I'm glad we weren't asked to redesign K9 for *School Reunion*," Peter considers. "That was a wise decision. Many of the character redesigns in the twenty-first-century series have been inferior to the originals in some way. And speaking from experience, the task of redesigning iconic characters can be quite a tightrope walk. The appeal in bringing back a character like K9 after decades away is to see him again, as he was, in this new context. It's a chance to reconnect with an old friend and to provide a visual link between the old and the new. A redesign would not have provided that shot of fond nostalgic recognition when we first saw him again. There's room for very subtle design improvements here and there like the quality of the build, the materials used and surface finish and texture, but to actually redesign him would have diminished his return."

The Invisible Enemy had literally hundreds of effects. Does Peter think the series was sometimes too ambitious?

"*The Invisible Enemy* was like a ballsy showcase of everything *Doctor Who* did. They threw everything in: CSO, sophisticated prop and model work, varied set styles, special make-up effects, laser beams, and of course the Nucleus of the Swarm! As always, some things were more successful than others, but it would be churlish to say they were being too ambitious. All these moving parts in conjunction with the scripts are what made *Doctor Who* stand out from all the other TV shows at that time."





> **“*The Invisible Enemy* was one of the most effects-intensive *Doctor Whos* that’s ever been done.”**

MAT IRVINE
INSIDE THE BBC VISUAL EFFECTS DEPARTMENT

The Invisible Enemy was a particularly ambitious story resulting in many members of the Visual Effects Department being drafted in to help, including VFX legend Mat Irvine. We caught up with him to find out a little bit more about the inner workings of the BBC Visual Effects Workshop back in 1977…

“We all ended up helping out on that one, designers and assistants,” recalls Matt. “About three quarters of the department helped out on *The Invisible Enemy*.”

Did Mat feel the script was too ambitious?

“We always read the script before the production meeting, which gave us the opportunity to flag up potential problem areas for discussion,” he considers. “There’s no harm in being ambitious about things. But there are practicalities that come into it. Usually the script editor will have adjusted the more outrageous demands. The mass destruction of 10,000 Daleks will have been cut out by the time you get to the meeting, and will be replaced by one Dalek falling off a cliff. You hope things like that will have been considered before the production meeting, so it’s more a case of ‘*How* will we achieve this?’ not ‘*Should* we be doing this?’”

The production meeting was the equivalent of the ‘tone meeting’ used in *Doctor Who*’s more recent years, where the various departments would come together to discuss who would be doing what. The script would be reviewed in detail and specific responsibilities were allocated.

“We didn’t have fancy titles; we called it a production meeting,” Mat explains. “It did what it said on the tin. These meetings would include the make-up designer, the costume designer, the scenic designer, the effects designer, the script editor, the producer and the director. We’d go through the script and work out what could be classed as an effect. It was usually the classic thing: work out what everyone else is doing and whatever’s left would be down to us! You ended up doing all the things that nobody else wanted to do, basically.”

The Visual Effects Designer was responsible for designing and supervising the creation of each effect featured in a particular *Doctor Who* story. We asked Mat how the stories were assigned to a particular designer?

“The head of department, Bernard Wilkie, would pick and choose who worked on a particular programme,” Mat explains. “You’d go into the office and you’d get what you were given. If you tried to inveigle your way onto a particular show they would put you on something else! They could be a bit contrary like that. ‘Who’s best for the job? I know, let’s put them on something else!’ When you’re the designer you have the option of building your team based on the requirements of the script. We did sort of end up with our own specialist areas even though you were supposed to have a general grasp of everything.

“The idea of having more than one designer on a show was totally unknown,” Mat continues. “*The Invisible Enemy* was the first one where we ever had two effects designers because it was such a heavy show. It was one of the most effects-intensive *Doctor Who*’s that’s ever been done.”

One of the elements that had tipped Ian Scoones over the edge was the inclusion of a canine computer in Baker and Martin's script.

"Ian always preferred to do the miniature work and there was a lot of it in *The Invisible Enemy*," Mat recalls. "When it came down to studios he felt it was too much for him to handle. As well as all the usual stuff to worry about, there was the added complication of K9. Ian would have gone into the office to ask for help and Tony Harding must have been available. Tony was only an acting designer before he was appointed to work on *The Invisible Enemy*."

Would *The Invisible Enemy* have been planned as a visual effects showcase?

"Only in the sense that there was no location filming, so all the filming budget went onto Ian's model filming. This meant he could shoot the stuff at Bray where the stages were bigger. You could build big model sets at Bray whereas you couldn't at the BBC. Later on we had a bigger model stage but not at that time."

The model work in *The Invisible Enemy* was particularly impressive and still stands up today.

"It was the only area where the effects boys could be themselves," Mat says. "Most directors in those days didn't want to know about the miniatures. In fact they didn't want to know about effects in general. In studio they had to account for the effects because the actors were interacting with them. For the miniature work they didn't have to be involved at all, so we could go away and pretty much do what we wanted to do. It meant you became a special effects director as well as designer. I didn't have anything to do with Derek Goodwin on *The Invisible Enemy*.

"You soon learned to only give the director the footage you were happy with," Matt continues. "There might be a wobbly bit at the start and the model might fall off the wire at the end, but it wasn't enough to tell the director not to use those bits. If you supplied all the footage they would invariably use the bits you hadn't intended to be shown. So by the end I learned not to give them the raw footage.

Filming the scene where the shuttle arrives at Titan Base.

"Ian went onto *Blake's 7* after *The Invisible Enemy* and I joined him shortly afterwards. I can remember sitting in a meeting with the head of the effects department, Michaeljohn Harris, and the producer of *Blake's 7*, David Maloney. He was a lovely guy who'd directed many episodes of *Doctor Who*. He said, 'I've just seen this movie...' – he didn't say what the movie was, but we all knew it was *Star Wars* – '... and I'd like all the miniatures done like that.' I looked at Ian, and Ian looked at me, and we said, 'Well, give us the money and we'll do it like that! We never got the money, so we had to compromise.

"When it boils down to it, whatever you are making there are four elements you need," Mat concludes. "Good scripts, good acting, good direction and good editing. You need all of those elements. Does it matter if the spaceship wobbles a bit or the set wobbles a bit? No. If the story's good you don't take any notice."

MIKE TUCKER MODEL MAKING THEN & NOW

Mike Tucker was an effects assistant on the final four seasons of the 1980s, and model unit supervisor for several episodes since 2005. He is one of the few behind-the-scenes personnel to work on both the twentieth- and twenty-first-century runs of *Doctor Who*. We asked Mike what he thought of the effects work in *The Invisible Enemy*. Does he think that the release of *Star Wars* influenced the BBC Visual Effects Department?

"Undoubtedly," he nods. "*Star Wars* was a game-changer in VFX terms, and there is no way that the department couldn't respond to the new aesthetic. TV budgets might not have been able to stretch to motion control and complex optical compositing, but the designers certainly had to change the way they dealt with the look of spacecraft and the composition of shots."

Mike joined the department almost a decade after the release of *Star Wars*. Was there still a pressure to match the big budget sci-fi films around at that time?

"All the time! I regularly sat in production meetings where the producer or director would stick on a VHS of some big film and say, 'I want it to look like that.' The trick was then to work out how to achieve something similar on a fraction of the cost in a fraction of the time. Kane's melting head in *Dragonfire* [1987] is a great example of that. It was based on an effect in [1981 movie] *Raiders of the Lost Ark*, but was achieved by different means."

At the time, *The Invisible Enemy* was the most ambitious *Doctor Who* story in terms of model effects. Was it *too* ambitious?

"No. One of the lovely things about *Doctor Who* is that it never set itself low ambitions. Stories like *Invasion of the Dinosaurs* [1974], *Terror of the Zygons* [1975], *The Seeds of Doom* [1976] and *The Invisible Enemy* all had effects sequences that even a movie effects team would baulk at. They all shine with ingenuity and bold design, even when some of the shots don't quite work."

Does Mike think that the model effects in *The Invisible Enemy* still stand up today?

"I love Ian Scoones' work," he enthuses. "The model work – both here and in *Blake's 7* – was hugely influential on me. That said, I do think that all the models were too small for the shots they were trying to achieve. So, while I still think they hold up well against contemporary sci-fi shows, I don't think you could get away with it today."

More recent model work for 2013's *The Time of the Doctor*.

Would a story as ambitious as this be attempted today?

"There's no reason why not, it's just that space opera has fallen out of favour somewhat. Hopefully the new run of *Star Wars* films might change that – much as it did in 1977."

If a story like *The Invisible Enemy* was made today, how does Mike think the model effects would be handled?

"Sadly, I think that it would all be CGI. Although my recent experiences with both the effects work on *The Time of the Doctor* [2013] and Series XI of *Red Dwarf* [2016] has just reinforced my belief that the best results are achieved when different FX techniques – both practical and digital – are combined."

1 April 2017 marks 100 years since the birth of the man who was *Doctor Who*'s 'founding father': Sydney Newman. We present an adapted extract from a new book, telling how Newman was frustrated in his attempts to be officially recognised as the show's creator...

FEATURE BY **GRAEME BURK**

WHO

G What Canadian became the BBC's Head of Drama from 1963 to 1968?

E Who created *Doctor Who* and *The Avengers*?

H Who was on the list of kidnapping targets of the paramilitary organization the Front de libération du Québec during its terror campaign of 1970?

AL Who famously turned down the ideas of the Daleks and *The Forsyte Saga* before relenting?

SN Who wanted *Doctor Who* to be a "drama based upon... scientific phenomenon and actual social history"?

SL Whose first work at the Canadian Broadcasting Corporation included setting up the cameras for their flagship ice hockey broadcast?

> **'I was Government Film Commissioner. The Governor-General's office obviously think *The Avengers* and *Dr Who* are more important achievements!!!'**

THANKS TO DIERDRE NEWMAN

CREATED DOCTOR WHO?

Some fans may only know Sydney Newman, the man who initiated the creation of *Doctor Who*, from the 2013 dramatisation of the series' early years, *An Adventure in Space and Time*. However, Brian Cox's portrayal of Newman as an ebullient mogul, fond of saying "Pop! Pop! Pop!" was largely an invention of writer Mark Gatiss.

The real Sydney Newman was actually 46 when he began working at the BBC – 20 years younger than Brian Cox was when he played Newman in the BBC Two drama. While Newman was known for moments of ebullience – he used to terrorise the staid BBC establishment by actually *swearing* during meetings – he was also softer-spoken. He probably never used "Pop! Pop! Pop!" as a catchphrase. But he did have an abundance of ideas.

Newman was born on 1 April 1917. The child of Russian Jewish immigrants (his surname was an Anglicisation of 'Nudelman'), he grew up in the tenements along Queen Street in Toronto. As a child in the late 1920s, he developed an interest in art through courses taught by famous Canadian artist Arthur Lismer at what would later become the Art Gallery of Ontario. (Newman had to fight his father to go to the classes on the Sabbath.) From there, during the Great Depression, Newman went to art school, became a painter of scenery and film posters and went on a disastrous trip to California, where he tried to get a job as a Disney animator. By this point, the Second World War had begun. Newman began to work for the National Film Board, which produced public information films – something all the more necessary for the war effort. Newman rose from an assistant editor to become producer of *Canada Carries On*, the NFB's signature series of documentaries.

At the end of the 1940s, the NFB attempted to get the licence to be Canada's national television broadcaster and Newman was sent on secondment to the American network NBC for a year to learn its broadcasting techniques. Newman came back after a year to find that the NFB was not to receive the licence. Becoming more and more disenchanted with work at the Film Board, Newman jumped ship to the Canadian Broadcasting Corporation's fledgling television service and was involved in its first broadcasts in 1952. At first, he was a producer of CBC's live remote broadcasts (he devised the method of broadcasting ice hockey matches for *Hockey Night of Canada*, the Canadian equivalent of *Match of the Day*) but when there was an opening for a drama producer, Newman jumped at the opportunity.

Newman thrived producing drama. His greatest success was with a 1956 drama written by a British ex-pat in Canada named Arthur Hailey. *Flight into Danger* was about an airliner where the crew becomes stricken with food poisoning and a World War II pilot has to land the plane. It was hugely popular, was remade for American television and then remade as the 1957 film *Zero Hour* – which was then parodied in the 1979 film *Airplane!*.

The early days of *Doctor Who*.

Newman's dramas with the CBC were rebroadcast in Britain and in 1958, ABC television, which had just received a licence from the Independent Television Authority to broadcast on weekends to the Midlands and the North, poached Newman to become producer of its most prestigious series, *Armchair Theatre*, an anthology series of plays which was fully networked on Sunday nights.

After a bumpy transition, Newman transformed *Armchair Theatre*. He eschewed the artsy and staid approach to television plays and instead looked toward plays about the working classes, speaking in their own regional accents – a remarkable innovation in an era of Received Pronunciation. He produced the first television plays of Harold Pinter and Alun Owen. He ushered in an era of 'kitchen sink' realism to drama.

Newman expanded his influence at ABC, producing other drama anthology series like *Out of this World* and children's science-fiction dramas like *Pathfinders* (co-created by later *Doctor Who* writer Malcolm Hulke). In 1961, needing a vehicle for actor Ian Hendry, he created *The Avengers* (and cast in it another actor of his acquaintance, Patrick Macnee) and the show became instantly popular. Newman was the golden boy of British television. And in late 1961, Kenneth Adam, who was the British Broadcasting Corporation's Head of Television, invited Newman out for lunch and offered him a job as Head of Drama at the BBC.

It would take Newman a year to get out of his contract with ABC – and the BBC kept the job open for him all that time. Newman would similarly transform the BBC: he modernised how the drama department functioned by splitting the department into different areas such as plays, series and serials and by allowing each programme to commission its own scripts rather than work through a centralised script unit. He put together the right people to produce programming including, most famously, getting James MacTaggart to produce *The Wednesday Play*, which was arguably the biggest success of Newman's tenture.

And he created programmes such as *Doctor Who*. ►

Sydney Newman with his BBC colleagues including his successor as Head of Drama, Shaun Sutton (far left).

THANKS TO DIERDRE NEWMAN

Sydney Newman

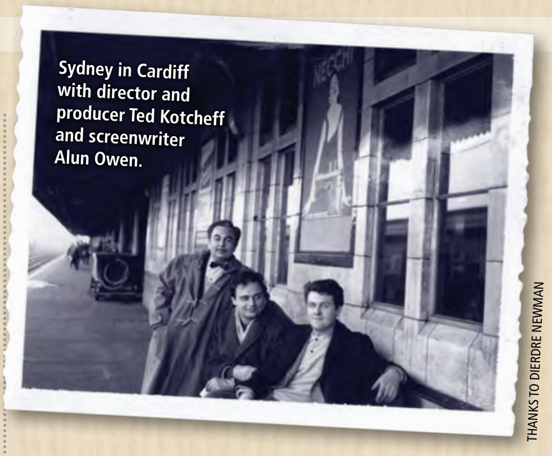
The thing is, creating *Doctor Who* [see *The Creation*, below] was one of several hundred things Newman did during his time at the BBC. If he had been asked in 1963 – or probably at any other time in his life – what was the most important thing he did in 1963, he would have said it was making *Hamlet at Elsinore*. This was a prestigious programme co-produced with Danish television which filmed Shakespeare's *Hamlet* in the original locations it was set in Denmark. The cast included Christopher Plummer and a relatively unknown Michael Caine and Donald Sutherland. From the Equity negotiations to the filming requirements (the production needed its own generator and fought against bad weather throughout), it was a complex undertaking that Newman had high hopes for its success. When *Doctor Who* was first broadcast, Newman was, in fact, on a trip to New York to pitch it being broadcast on US television.

In the ensuing years, Newman enjoyed hearing about his connection to *Doctor Who*'s continuing popularity, but it also irritated him. When it was announced in June 1981 that Newman would be granted the Order of Canada – the Canadian equivalent of the OBE – he was frustrated. In the coverage from the Canadian national newspaper the *Globe and Mail*, he was spoken of as 'television and film producer Sydney Newman of Toronto, whose career in Britain included creating such series as *The Avengers* and *Doctor Who*'.

'Isn't it just like the country for the [Governor-General's] office to not mention I was Government Film Commissioner?' he wrote to a colleague at the time. 'They obviously think *The Avengers* and *Dr Who* are more important achievements!!!'

When Newman left Britain at the end of 1969, critic Maurice Wiggin said in the *Sunday Times*, 'Sydney Newman flew back to Canada yesterday and British television will never be the same again.' But Newman's career after returning to Canada did not have the same white hot intensity as his time at the BBC. Newman had hoped to become the President of the Canadian Broadcasting Corporation; but this never happened in spite of some initial interest. Instead, Newman became the head of the National Film Board of Canada, a prestigious body that produced and distributed public films within Canada. Newman had started his career with the NFB in the 1940s and hoped it would be a return home. But it was a disastrous homecoming: the NFB had become highly politicised, particularly with the French speaking filmmakers from Quebec. Newman had some successes – including a last-minute assist on finishing *Mon Oncle Antoine*, one of the greatest Canadian films ever made – but his time at the NFB was turbulent, punctuated by controversy as Newman banned several political documentaries made by Quebec filmmakers on the grounds of not being fair and balanced.

Newman's five-year term with the NFB was not renewed in 1975. He worked first as an advisor on film and television to the Secretary of State. Then he worked, effectively, as a highly paid script consultant to would-be producers through a government scheme to offer tax breaks to film productions in Canada. He tried pitching a *Charlie's Angels*-esque drama to his old friend Verity Lambert called *Men-Bane (*about a secret 'all-purpose crime investigation bureau that specializes in cases where women have been victimized'), but nothing came of it. He was in his early sixties and was more or less in semi-retirement. Then at the end of 1981, his wife Betty died after a long illness.


Sydney in Cardiff with director and producer Ted Kotcheff and screenwriter Alun Owen.

THANKS TO DIERDRE NEWMAN

Newman was devastated by Betty's death, but he was also no longer constrained to his semi-retirement. He began to look for work in both Britain and Canada. Unfortunately, most people felt Newman was out of touch with how television was made. 'After the death of his wife he is most keen to return to Britain,' the BBC's Head of Drama Graeme MacDonald noted in correspondence with his colleague Aubrey Singer after Newman had approached the BBC. Having met with Newman recently, MacDonald cautioned, 'His vigour still belies his age but I did find him, perhaps understandably, very out of touch with the way drama has gone here since he last worked in television. It's difficult too to see how his personality could be contained in anything but rather an important position.'

THE CREATION

Just as Sydney Newman arrived at the BBC, the television service was planning ahead to the late summer and early autumn of 1963. Newman learned from the Controller of BBC1, Donald Baverstock, and his second-in-command, Joanna Spicer, that they were looking for some kind of a serial primarily directed at children to bridge the scheduling gap on Saturdays. Newman thought science-fiction would be a good area and his Head of Serials, Donald Wilson, remembered a report on science-fiction that had been commissioned when he was head of the BBC's now-disbanded Script Unit a year before. Wilson reconvened this group, along with BBC staff writer CE Webber, and in March 1963 suggested a show about a troubleshooting group of scientists, *The Troubleshooters*, which Newman hated.

In many respects we have a complete record on *Doctor Who*'s creation – the archives include the drafts of series format documents for *Doctor Who* written initially by CE Webber eventually dated May 1963, but there are gaps. Between the end of March 1963 when the proposal for *The Troubleshooters* was submitted and the end of April 1963, when we find the first indications in drama department documentation that the unchristened 'Saturday Serial' would involve a space/time machine, there is no record of how the parties involved moved from *The Troubleshooters* to *Doctor Who*.

Donald Wilson.

CE Webber

Until the day he died, Newman insisted he wrote a memo outlining the basic concept of *Doctor Who*. He discussed his role as creator of *Doctor Who* publicly for the first time in 1969, in a profile that appeared in the *Daily Sketch*: 'I toyed with the idea of space fantasy, with an improbable ship that could travel backwards and forwards in time. I thought that the intrepid Doctor could take off in something idiotic like a police box.' He talked about such a memo in his soon-to-be published memoirs and in interviews and in correspondence, including this letter to *Doctor Who* fan writer Jeremy Bentham in 1984:

'I believe I put it into a memo (I wish to hell I had a copy of it) addressed to Donald Wilson who I had appointed as my Head of Serials. I called him into my office, handed my memo to him and immodestly said, "Here's a great idea for Saturday afternoons. What do you think?"

Donald perused it, looked up at me, scratched his head, grinned and said, "Not bad! Maybe." Donald was a very cautious Scot but his "maybe" was right. A lot of good ideas can really go to hell in production, writing, casting, direction, all being uncertain variables.'

Newman referred to this memo throughout his life. In 1987 while attempting to shore up his position as the series' creator, he wrote to the BBC Archives requesting it. (It wasn't found, although Newman had asked for a document from 1962, not 1963.) CE Webber's initial, undated, format document for *Doctor Who* almost certainly refers to it. (Webber dismisses the idea the Doctor's ship be a 'night watchman's shelter' and pitched for it to instead be an invisible ship using 'light-resistant paint', which indicates he was responding to Newman's idea of the time machine as a police box.) Additionally Newman also wrote similar documents for other series: his personal papers retains a memo, written in 1965, that outlined the concept for what became *Adam Adamant Lives!*.

Newman's claim isn't so clear cut. Contemporary documentation from the BBC in 1963 credits both Newman and Head of Serials Donald Wilson as co-creators of *Doctor Who*. When Newman was asked in the 1970s by writer Malcolm Hulke about the contribution Donald Wilson made, Newman was gracious to concede Wilson's assertion that he came up with the series title. But Newman insisted as he had the ideas for the old man and the police box time machine and that it was still ultimately his creation.

Newman freely admitted that what the series *became* was Verity Lambert's doing, and publicly stated he was wrong about trying to block her decision to produce the first appearance of the Daleks on television. He would always cite this as one of his great errors of judgment, alongside initially dismissing Donald Wilson's initial pitch to adapt John Galsworthy's *The Forsyte Saga* and being uninterested in making *Cathy Come Home* when it was brought to him two years before it was broadcast.

It's in this context that on 24 August 1983, Newman typed an astonishing letter to Alisdair Milne, who was now Director General of the BBC. The subject was *Doctor Who.*

'Alisdair, this will probably be the most difficult letter I shall ever write. Perhaps after reading it you'll understand why in England I was referred to as "Newman, the Crude Colonial". You know that there are other sides to me. In this letter I'm going to be direct not crude – perhaps embarrassingly so, depending on how you read it.

'I miss London, the excitement of my work there and yes, the adulation too. Somehow, for me, the memory of having made a decent contribution to the rejuvenation of the BBC in the early '60s – well, the memory, which is becoming dimmer and dimmer each day, "ain't" enough! I'm writing to ask you as DG to make the BBC real for me again.

> **'My twelve years in England were the best of my life. My five with the BBC, its pinnacle.'**

'I've just reached my 66th year and feel no older than when I joined the BBC – so, the hunger is still there for work and the reality of recognition. Work seems impossible with you. As you know I wrote and then phoned Aubrey [Singer]. So no dice re: work.

'Well how about recognition? You know that BBC-TV is known all around the world for its drama, especial its classic series and yes, *Doctor Who*. It was I that proposed to David Attenborough that we gamble on 26 episodes of *The Forsyte Saga* – and *that* opened world markets to the BBC-TV – in fact for *all* British drama. *Doctor Who.* Did you know it was I who created the 720-year-old title character, the time-space police call [time] machine – in short, wrote the format for the show (as I did *The Avengers*).

'Jesus, I feel forgotten and that's the plain truth of it. So, dear DG what can the BBC do to bring me back to life, for a while anyway?

'An honorary CBE? (Michael Barry [Newman's predecessor as Head of Drama] got it!)

'Royalties for the format of *Doctor Who*? (You might think this is a lousy precedent to set, but, you know I was not on the staff of the BBC but a five-year contract – in short, no pension and that sort of thing. So maybe it's not a precedent.) Anyway, you have no fear that I'm going to argue this in any way or fashion.

'A handsome honorarium?

'An October, four-week-all-expenses-paid trip to London to help celebrate *Doctor Who*'s twenty years bringing weekly delight to millions? Migod! I don't know another such long running show – the cult show of the US and Canada.

'Well, I couldn't be more direct, could I?

'Alasdair, my twelve years in England were the best of my life. My five with you, its pinnacle.

'What say?

'Warmest regards to you and my mates.

'Newman, the Crude Colonial.'

Newman added a handwritten note at the bottom, 'Alasdair – after digesting the contents of this letter please, please burn it. If I've embarrassed you I apologize.' Several sentences are crossed out as well, including a postscript, 'I'm not in any financial straits whatsoever.'

Newman's letter was a stunning bombshell of naked insecurity and sheer arrogance. It was, in a small way, the equivalent of a 'drink and dial' with an ex. By the time Newman wrote this he had been turned down for practically every job he wanted in Britain, including at the BBC. He was in a low place. He wanted some kind of a blessing by his former institution, some kind of acknowledgment that he mattered.

Milne's reply on 5 September was diffident to a fault. 'Many thanks for your letter which you may be reassured to know did not embarrass me in the least.'

Milne reassured him that he understood that 'your time with the BBC was probably the best you had'. Milne also agreed that *Doctor Who* had continued to do the BBC proud and promised to think about it and see if he could 'come up with something that might give you pleasure'.

Milne never contacted Newman again.

By 1984, Newman managed to get a development deal with Channel 4 to produce a proposed series on the Bloomsbury Group. Channel 4 also offered Newman and his production partner Colin Callender a second development deal for series about Amnesty International cases called *Prisoners of Conscience*. Newman moved to Britain and began working on both projects. But a creator credit on *Doctor Who* was still on his mind. This time, he asked literary agent Harvey Unna to represent him.

Unna wrote to Stephen Edwards, the Head of Copyright at the BBC on 26 October 1984. Unna pointed out that *Doctor Who* had, by that point, earned the Corporation 'in excess of £500,000, either in sales via BBC Enterprises or by collecting their royalties from [publisher] WH Allen'. Eventually Unna got to the crux of his argument, where he argued the point that Newman's original contract with the BBC stipulated that all his work product remained the BBC's copyright. Unna stated: '... It will come as no surprise to you if I ask myself and your good self whether the invention or origination of television programmes is included in "the normal duties of the post or falls within the execution of any of any other duties reasonably connected therewith or arising therefrom".'

Unna drew from his decades of experience with television writers and concluded that 'Sydney Newman would appear to have been the only Head of Drama who at the same time was an inventor. Apart from *Doctor Who* he invented, and I think you know, *The Avengers* for ABC and *Adam Adamant Lives!* for the BBC.' Unna's case was essentially that Newman's creation of *Doctor Who* was outside the scope of his position as Head of Drama and not subject to the terms of his contract. Stephen Edwards' position, when he responded a month later on 6 December, was: yes, it was within the scope. Indeed, Edwards asserted that the creation of any programme formed part of Newman's duties as Head of Drama.

Edwards twisted the knife though a little when it came to the question of whether an ex-gratia award to Newman could be justified based on the income the programme generated for the BBC. 'Our conclusion is that it could not. I should mention that one factor in our decision has been the very favourable terms afforded to Mr Newman which are evidenced by the contract of April 1962.' And as if to add insult to injury, Edwards concluded with a veiled reference to Newman's letter the previous year to Milne. 'I understand Mr Newman has already raised this matter in other quarters of the BBC and I can therefore assure that it has been very fully considered.'

Over the next few months Unna pressed the matter with Edwards and even suggested arbitration, but Edwards rejected it outright. Eventually, on 1 July 1985, Unna sent Newman a note: 'I have at long last and off the record discovered why the BBC do not wish to make even an ex-gratia payment: I am told that because in many departments other than drama heads do provide and initiate programmes. The Corporation is afraid of creating a precedent by giving one head preferential treatment, even though richly deserved!'

It was a view confirmed by Bill Cotton, a friend of Newman's and the BBC's Managing Director of Television, in a note to Newman on 15 November 1985. 'Much as I can understand your frustration, the Corporation cannot do anything about your association with *Doctor Who*. You, like the rest of us, had a deal that included those ideas.'

For a while, this seemed to satisfy Newman. And then came Trivial Pursuit, which changed everything. ►

Sydney in his office at the BBC.

THANKS TO DIERDRE NEWMAN

In 1985, the UK toy manufacturer Pallitoy licensed Trivial Pursuit from Horn Abbot, the Canadian producers of the popular trivia game. They added trivia questions specifically for the British market, including a card with the question in the Entertainment category: 'Who created *Dr Who?*'

The answer was 'Terry Nation'.

Newman was livid when he found this out. He considered legal action against the game's publisher [see *Trivial Pursuits*, below]. In the summer of 1986, Newman decided to make his final attempt to regain a creator credit on *Doctor Who*. The perceived slight by Trivial Pursuit certainly motivated it, but much like his first attempt at recognition for *Doctor Who* with Alisdair Milne, this time it also happened at another low point for Newman.

His business relationship with Colin Callender, who funded the development of *Bloomsbury* and *Prisoners of Conscience* disintegrated. Callender took *Prisoners of Conscience* with him – and it was never made. In June 1986 Channel 4 passed on *Bloomsbury*. ("It is ferociously difficult to bring this sort of stuff off, I know, but I still feel that wodges of it are stuffier than will ever live on the screen," said Channel 4 head Jeremy Isaacs.)

With *Bloomsbury*'s demise, Newman saw his comeback in the UK slipping away. The creator credit on *Doctor Who* became all the more important to him.

This time Sydney Newman favoured the direct approach. On 16 July 1986, he wrote to John Nathan-Turner, the current producer of *Doctor Who*:

'I am writing to ask that as the original deviser of *Doctor Who* you so credit me on all future episodes.

'I guess you know that when I dreamed up the series in 1963 I was Head of Drama Group. I decided to not take public credit for it lest I appeared to be favouring myself over freelance writers and even members of my staff. That correct motivation has sure come back to haunt me. I guess I must live with the unhappy fact that I am denied, at a time I could use some, any part of the lucrative earnings enjoyed by the BBC, others, and outside entrepreneurs over these many, many years.

'Anyway, re *Doctor Who,* the final straw came a short while ago, which as a creative person you will understand. Some idiot tells me that Terry Nation created *Doctor Who* and cites as evidence Trivial Pursuit. As we know, Terry created only the Daleks.

'Since I am now re-establishing myself as a money-earning active producer, executive producer or whatever, and creator of new series ideas, my names to be publically and professionally known by a new generation.

'I ask that the single screen credit read:

Doctor Who Series
was devised by
SYDNEY NEWMAN'

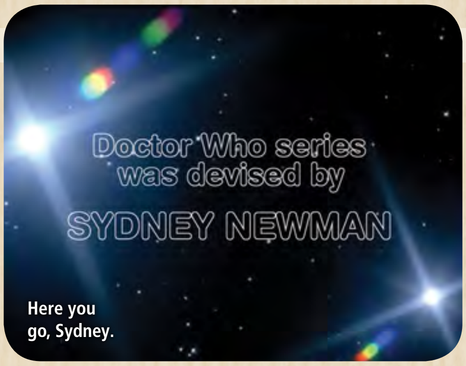
Newman copied his letter to BBC1 Controller Michael Grade and Head of Drama Jonathan Powell.

Nathan-Turner wrote back on 14 August that he was referring the matter upwards. On 3 September Ken Riddington, Acting Head of Series and Serials reiterated the party line stated to Harvey Unna (and even referring to it). 'This is not in any way to gainsay that the series owes its birth to you,' stated Riddington. It merely reflected the fact that any department head who creates a programme for the BBC 'have to be satisfied with the other rewards that flow from doing so'.

Newman struck back by writing a blistering letter on 5 September to Bill Cotton, the Managing Director of Television. 'I'm feeling bitter and angry at the place I once loved and admired – the BBC, natch – that I must unload it. I've picked you not because you are the TV "top dog" but because I feel, based on our past association, that you are the only human guy left of the old guard I know.'

Newman retold Cotton his appeal to Alisdair Milne and his desire to get the credit because Newman was re-establishing his credentials. He mentioned Trivial Pursuit and then he mentioned Ian Riddington's latest rebuff. Riddington's phrase 'other rewards' particularly stung Newman…

'Reward! A turn-down on the basis that a credit is an award, a gift and not an inherent *right*! What has happened to your people? A credit is a professional right and *has nothing to do with compensation or a means and status of employment*.



Here you go, Sydney.

'The reason for depriving me of my rights as the deviser of *Doctor Who* displays an ethical sickness which shames the BBC and has nothing to do whatsoever with the fact of my having been Head of Drama almost 20 years ago.'

Bill Cotton's response, on 29 September 1986, was to be the final word on the dispute:

'I was really sad to receive your letter. Nobody knows more than I the contribution you made to the Corporation during the years you were here. You did well by the BBC, and the BBC did well by you. However, it is now over twenty years since you decided to go and you put the present administration in an impossible position asking for compensation, payment or recognition for something that should have been sorted out by you with the people running the place at the time.

'I know *Doctor Who* is a source of bitterness to you and I understand why. On the other hand it would set a very dangerous precedent for the Corporation if Heads of Output were able to claim for the ideas they were responsible for and helped develop whilst they were in office or indeed when they left.

'I honestly cannot see how we can make any gesture to you without doing the same for others with a similar claim and who probably got even less reward when they were here.'

Cotton's response was compassionate but also made the BBC's case passionately as well. And yet, it may well be that he also found a way to offer at least something to Sydney Newman in the way of *Doctor Who*.

In 1985, *Doctor Who* had been, for a brief period, cancelled by BBC1 Controller Michael Grade and Head of Drama Jonathan Powell. The decision prompted a deluge of negative worldwide publicity for the Corporation. The series was granted a stay of execution and ultimately retuned in the autumn of 1986. Newman wrote to John Nathan-Turner in the summer of 1986, as the new season was about to launch disappointing ratings and begin its death spiral. The programme was not particularly loved by Grade or Powell, who felt it was tacky and past its prime.

Soon after Newman contacted John Nathan-Turner, Michael Grade reached out to Newman and asked him to lunch on 16 September at Bizanos, a restaurant near Paddington station. Newman's notes of that meeting in his diary mentioned that he was asked to 'do an evaluation of *Dr Who*. Write 500-1500 words on what it was like and what may be

'At a later stage, Dr Who would be metamorphosed into a woman. I can create such a character.'

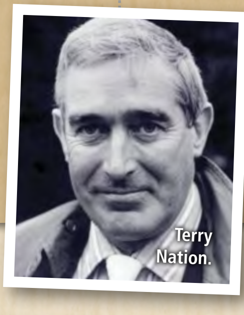
TRIVIAL PURSUITS

Sydney Newman spent most of 1986 consulting with lawyers about whether he could sue for damages on the Trivial Pursuit question card that named Terry Nation as the creator of *Doctor Who*. His lawyers sent a sternly worded letter to Horn Abbot, the Canadian company that first put out the game in 1982.

Newman even wrote to Dalek creator Terry Nation, now living in California, to ask if he would assist by attesting to the fact that he didn't create *Doctor Who*. Nation wrote to Newman indicating his willingness, but there was also a distinct tone of bemusement to his response as Nation joked, 'It will be my epitaph – "He was the wrong answer in Trivial Pursuit."' He then quipped, 'Better I had been the answer to the other question on the card, "What do you kiss to be endowed with great powers of persuasion?"'

Eventually, Horn Abbot's lawyers responded. They promised that the question would be deleted from the game, but also commented, 'Your complaint suggests that Mr Newman's reputation and professional standing has been substantially damaged and that there has been a serious adverse effect on his earning power. It appears these allegations are pure speculation and conjecture, are not supported by any of the evidence provided.'

It wasn't good enough for Newman, who kept legal proceedings going for months – one hopes on a contingency basis. Newman was receiving correspondence about his complaint up until 22 December 1986, at which point the lawyer handling the case said, 'If I may say so, I think we are flogging a dead horse.'



Terry Nation.

wrong now'. Stephen Edwards, Head of Copyright, got in touch soon after to suggest a fee of £1,000.

The timing of all this, within mere days of Newman's latest demands for a creator credit, suggests that the higher echelons at the BBC were wanting to offer Newman something meaningful to do with *Doctor Who* – or at the very least wanted to keep him in check. It's pure speculation but it seems possible that the thinking was if the BBC couldn't give him an *ex-gratia* payment, they could pay him as a consultant.

The irony was Newman wasn't enamored with the money on offer, protesting to Grade on 2 October, 'To offer a measly £1,000 for "complete copyright" in my ideas and not even a hint of a percentage of the fee on signing, the rest on delivery!

'I don't think I misunderstood your request. I believe you wanted me to touch on what is wrong with the series at present with *proposals for specific changes.* I *know* what the new lead character of Dr Who himself should be and behave. I *know* too the fresh and as yet untapped areas he and his earthlings would experience their adventures to hold old audiences and find new ones. I think too I can *guarantee* more than schlock escapism. Isn't this what you want?'

There is no record as to whether or not Newman came to better terms with Grade or if Grade simply assuaged Newman's concerns. It is also possible Newman decided to accept the payment so he could establish his credentials with Grade and Powell to enlist their help on his then-ailing *Bloomsbury* project: Newman would send the scripts to Jonathan Powell not long after, saying he pitched the series to Michael Grade at their lunch.

Newman delivered his 'way forward' for *Doctor Who* a couple of days later on 6 October 1986. Newman first set ground rules. 'In this letter I'll point the way to my concept of the direction the series ought to go to hold its present British and worldwide audiences and to increase their numbers. The copyright in any ideas expressed will be mine. Should you accept these ideas the fee I would accept would be in the form of my being taken on and paid to be its Executive Producer or similar, to make sure the concept is *properly executed*. Should you not accept these ideas an honorarium would be welcome.' Newman even made an additional pitch for a creator credit.

Then Newman launched into his proposal, which was, in many ways, a return to the original proposals he worked on with Donald Wilson and CE Webber back in 1963. 'The out-in-space, other-planet adventures are somewhat old hat,' Newman complained. 'Their simple good guy vs outer space monsters too rarely go beyond sheer escapism. The *best* sci-fi always has a mythic parable element that touches our own lives.'

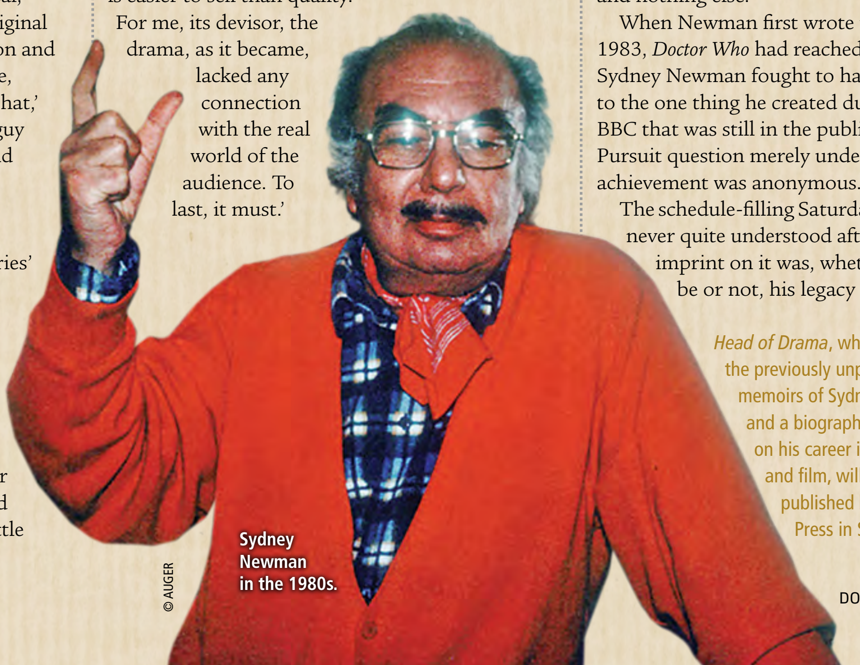
Newman proposed that 'outer space stories' would take up only 50% of the total. The rest of it would be exploring real science and history. 'Our earth, both present and past, is just as exciting as outer space, when creatively explored. The wonders of technology, science, medicine, the green earth movement *etc* are hot subjects today.' Newman suggested that 'Dr Who' (he never called the lead character 'the Doctor') could somehow travel inside a child's body to battle cancer cells in them, or find trouble inside a NASA shuttle or be shrunken to minuscule size – the trope that drove the original first episode when the series was devised in April 1963 – or even fight a mutiny on Christopher Columbus' ship, allowing him to discover America.

'In the above,' Newman explained, 'the standard do-or-die, life-in-peril approach, at least our central characters will be experiencing adventures which, despite their peripheral educational values, engages the concerns, fears and curiosity of today's audiences of all ages. Don't you agree that this is considerably more worthy of a BBC than *Doctor Who*'s present largely socially valueless escapist schlock!'

Newman's proposals for companions were straight out of his earlier proposal. 'A homesick girl of 12 wearing John Lennon–type Dickensian spectacles (she's stylish)' whose defining character trait is she plays the trumpet at various occasions ('Sometimes it irritates Dr Who when he's trying to think. "Hush child! You're addlepating me!"') and her 'Yobbo, over self-confident brother of 18'.

Newman's proposal for a 'way forward' in *Doctor Who* is remarkably tone deaf and feels like something put together by someone who never actually watched an episode of *Doctor Who* after the pilot. It ignores the things that actually made *Doctor Who* popular in the 1980s: the monsters, the use of adventure, horror and comedy, the sci-fi trappings. Worse, it lacked an appreciation for the demographic who watched the series in 1986 – a demographic that skewed much older than the putative audience between *Grandstand* and *Juke Box Jury.* Newman's hubris was exactly what Graeme MacDonald predicted: Newman had not acknowledged that television had changed in the 20 years since he left Britain.

At the same time, Newman had a fair amount of contempt toward the modern version of *Doctor Who*. He believed that it had moved from the high-minded educational ideals he claimed he had for it. 'If Verity Lambert at the start had realized my concept as the stuff [that has] appeared latterly, I would have pulled her off the show, [or] gotten someone else to produce it or torn the concept up,' Newman said in a letter to *Doctor Who* fan Andrew Beech in 1993. 'The fact that the Series had become so incredibly popular, proves the cliché that in the production hands of some, s*** is easier to sell than quality. For me, its devisor, the drama, as it became, lacked any connection with the real world of the audience. To last, it must.'


Sydney Newman in the 1980s.

© AUGER

While much of Newman's proposal is very old-fashioned, there was one thing that Newman put into the proposal that indicated the old populist provocateur was still there. His suggestion for the character of the Doctor was first 'to see the return of Patrick Troughton – still the not-quite-there tramp from outer space.' Then, 'at a later stage, Dr Who would be metamorphosed into a woman. This requires some considerable thought – mainly because I want to avoid a flashy Hollywood "Wonder Woman" because this kind of hero(ine) has no flaws – and a character with no flaws is a bore. Given more time than I have now, I can create such a character.'

Newman's gambit was bold. The idea of the Doctor being played by a woman was so outlandish in 1986, that few would have taken the idea seriously. But Newman thought it was the logical place the character needed to go.

There is no record as to how the proposal was received or if Grade or Powell even responded. What we do know is *Doctor Who* continued for another three years after 1986 and none of Newman's changes were ever implemented.

Newman's hope for a comeback never amounted to much. In the end, the only thing he managed to produce during his return was an adaptation of Benjamin Britten's children's opera *The Little Sweep,* which was broadcast on Christmas Day 1989. Newman retired back to Canada shortly after that and died on 30 October 1997 at the age of 80.

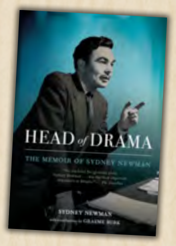
Newman's demands for a creator credit on *Doctor Who* were ignored and he was seemingly mollified by his participation in proposing a way forward for *Doctor Who*. What remains unclear is why it was so important to Newman that he made three attempts to get a creator credit across just as many years. Newman said at various points that he did it for the name recognition and because he felt he should have some participation in the profits the show was making.

But there may be another, simpler reason. By the mid-1980s, *The Wednesday Play* was long gone. *Hamlet at Elsinore* was forgotten. Episodes of *The Wednesday Play* like *Cathy Come Home* and *Up the Junction* were consigned to newspaper thinkpieces about the grand history of the BBC and nothing else.

When Newman first wrote to Alisdair Milne in 1983, *Doctor Who* had reached its 20th anniversary. Sydney Newman fought to have his name attached to the one thing he created during his time at the BBC that was still in the public eye. The Trivial Pursuit question merely underscored that even *that* achievement was anonymous.

The schedule-filling Saturday serial that Newman never quite understood after others put their imprint on it was, whether he wanted it to be or not, his legacy at the BBC.

Head of Drama, which includes the previously unpublished memoirs of Sydney Newman and a biographical essay on his career in television and film, will be published by ECW Press in September.



VWORP DRIVE!

Hopefully ushering in a new era for *Doctor Who* fanzines, here comes *Vworp Vworp* Volume 3!

FEATURE BY **TOM SPILSBURY**

Back in the 1970s, 80s and 90s, the world of *Doctor Who* fandom was awash with fanzines – amateur non-profit-making magazines, made by fans, for fans, and generally sold by mail order or circulated at conventions and other fan gatherings. Some fanzines were essentially photocopied folded sheets of A4, while others aspired to a more professional standard. Fanzines would contain the latest news and rumours about upcoming episodes, artwork, letters and reviews. In these days of internet forums, podcasts and YouTube videos, the fanzine has become something of an endangered species, but there are still a few keeping the flame alive.

This month, Colin Brockhurst and Gareth Kavanagh launch the third issue of their fanzine *Vworp Vworp!*, a glossy 208-page love-letter to the world of *Doctor Who* comics, artwork and **DWM** itself. The issue is available by mail order for £9.99, with a choice of three different covers.

We spoke to Colin and Gareth to find out more about this ambitious project...

Colin and Gareth.

Hi Colin, hi Gareth. Tell us, did you both enjoy reading fanzines before making your own?

Colin: "I hadn't read an awful lot of *Doctor Who* fanzines when I decided to start my own effort, *Circus*, in 1993. I soon made up for it, discovering a rich vein of creativity and some really brilliant writers, most of whom are still well-known today. It was really exciting to ask so many of them to write stuff for me."

Gareth: "Like Colin, I came to fanzine production fairly late in the day, becoming part of the *Black Scrolls* editorial team in 1993. That said, I was aware of fanzines thanks to the odd mention in **DWM**. However, I could only send off for them with a cheque, and Mum wouldn't supply one – so that was that! However, when I went to university, I did eventually catch up with so many great fanzines, like *DWB*, *Skaro*, *In Vision* and lots of others. Pre-internet, it's impossible to understate the importance of fanzines in disseminating news, gossip and arcane knowledge. It proved we weren't as alone as it sometimes felt being a *Doctor Who* fan back in the early 90s."

You were both readers of DWM, we assume?

Gareth: "Yes, right from issue 1. Those early issues remain incredibly precious to me. Dez Skinn, Steve Moore, Steve Dillon, Pat Mills, John Wagner and Dave Gibbons were the heroes of my childhood who together, managed to forge a vision of *Doctor Who* so potent that the ripples are still being felt in **DWM** and the programme all these years later."

Colin: "I can't remember where I stumbled across it, but my first **DWM** was issue 63 in 1982. It gave me tantalising glimpses into *Doctor Who*'s long, rich history, something I'd been completely unaware of. Plus it had those weird comic strip adventures that didn't *quite* feel like the TV version.."

What was it that made you want to make *Vworp Vworp!*?

Gareth: "It had always bothered me that the comics seemed the poor cousin in terms of research and appreciation, and so I began discussing the potential for a book on *Doctor Who* comics with Matt Badham and Leon Hewitt that we were going to call *Vworp Vworp!*. The idea was to cover every era with critical essays, interviews, episode guides and a detailed page-by-page analysis of a single strip. Sadly, the idea fizzled out, but not before I'd collected quite a bit of material, so I began to think about using it in a fanzine instead. I needed a designer, so thank goodness I found Colin!"

Colin: "The internet is a fine thing, full of accurate information, well-balanced people and arguments, and LOLcats, but it was a death knell for good, old-fashioned paper fanzines. *Vworp Vworp!* may be a bit more glossy and colourful than the fanzines I used to adore, but at heart it's still very much a fanzine. I'd be chuffed if there was a fanzine renaissance."

4-D MOORE

INTERVIEW BY GARETH KAVANAGH

So the original idea was to celebrate *Doctor Who* comics? But it expanded greatly from there?

Colin: "Yes. Gareth had already come up with the original idea for *Vworp Vworp!*, and he brought me on board in 2009, after I'd done some design work to make it look pretty – I don't think he realised quite what he'd unleashed! I suggested we not only celebrate the **DWM** strip, but also the whole of **DWM**, so added in all those love letters to the mag. But that first issue was very much Gareth's."

Gareth: "Colin's being too modest, as usual. *Vworp Vworp!* is very much a fusion of our tastes and obsessions and his input to Volume 1 was immense. The stunning design, the idea to make it a broader appreciation of **DWM** and our relationship with it as fans is all down to Colin."

Colin: "By Volume 3, our roles have settled into more distinct grooves, with me as editor and Gareth as publisher. Gareth is excellent at the production side of things, at getting the magazine out into the world and he's also a great interviewer. I'm more comfortable commissioning the articles and strips, and making it all look pretty. It seems to work well, and I think we've both got a much greater appreciation of what the other does now."

It's been a little while since Issue 2 – can you explain a bit about how the scope of this issue has expanded, and why it's taken a bit longer?

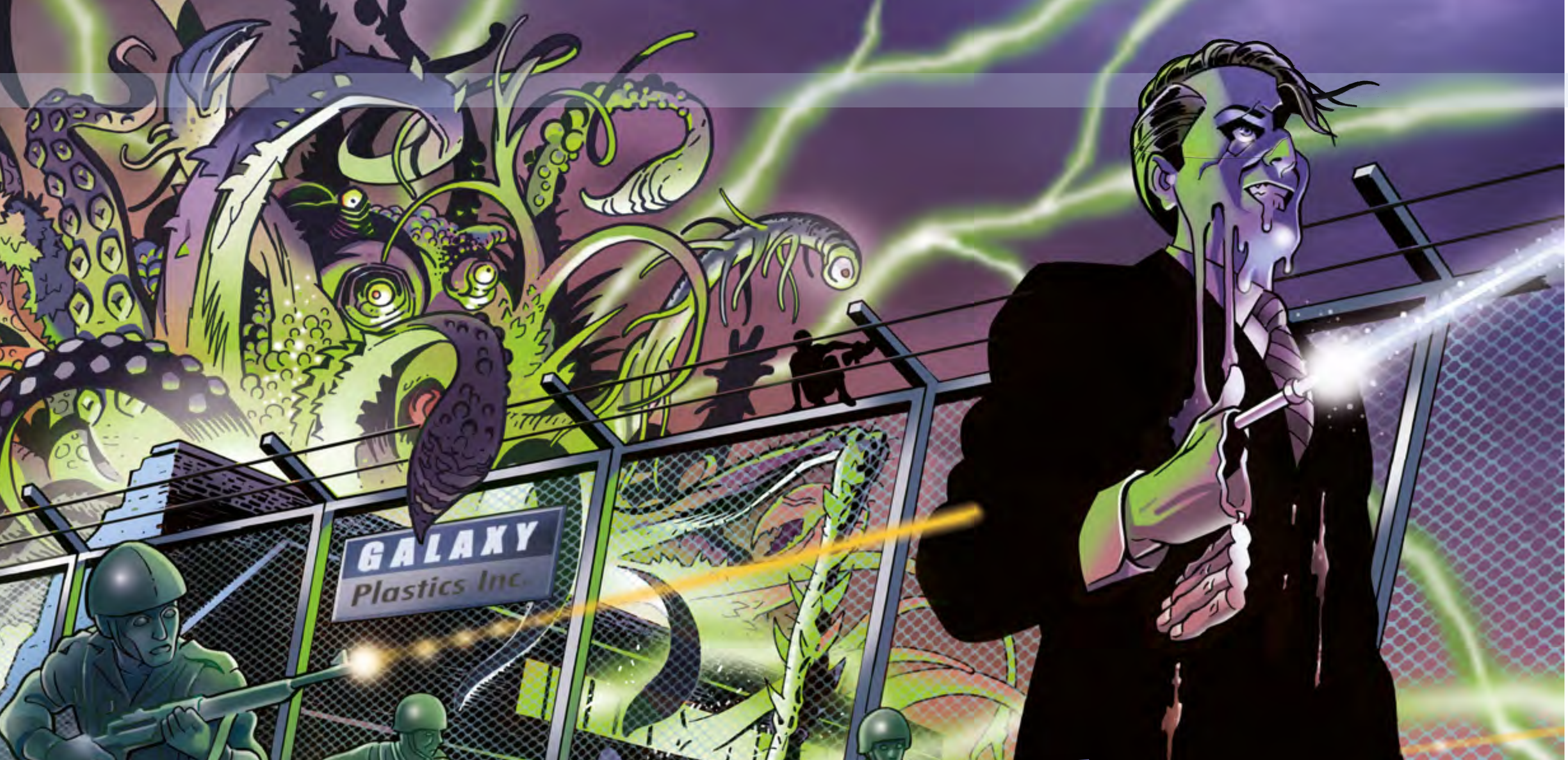
DWM'S DYNAMIC DUO

GARY RUSSELL

GARY RUSSELL HAS PLENTY OF FUN

Matt Badham

THOUGHTS FROM BEYOND



VWORP VWORP!
ALAN MOORE
THE MECHANICAL PLANET
VWORP VWORP!
FREE VINYL MINI ALBUM • The Dalek Chronicles continue!
MONSTER ATTACK!
DEADLY ENCOUNTER AT THE LAKE OF MUTATIONS
WHERE IS DR. WHO?

The full wraparound artwork from Martin Geraghty, based on the 1980s DWM Auton strip *Business as Usual*. Right: The three variant covers.

Colin: "Well, the delay was down to me. I lost all my momentum after trying to pull together a ridiculously over-ambitious third issue for the 50th anniversary in 2013. I'm not sure Gareth was ever convinced it would work, and I didn't listen because I'm a stubborn old goat. Inevitably, it fell through. After 18 months and much badgering from Gareth, the time seemed right to have another shot at it, using some of the material we already had and diving into the old Dalek strips and whatever else that seemed to fit. While I love **DWM**, I knew *Vworp Vworp!* couldn't run and run without widening its scope, so now we've got the 1960s stuff, articles on the Annuals, Nick Pegg writing about Target Books, interviews with illustrators on those old novelisations... really, anything that's grabbed my imagination!"

"On the free CD David Graham voices the Golden Emperor of the Daleks."

What other treats can we expect in this issue?

Colin: "For me, the Dalek section is the highlight – we delve into Dalekmania, the *TV Century 21* strips and their influence years down the line. It was a thrill to track down the daughter of Richard Jennings, the artist on the first year of *The Daleks* strip and the best bits of the 60s Dalek books; she's added a lot of detail to her father's life story. The other main artist on *The Daleks*, the brilliant Ron Turner, painted the first two pages of a new Dalek strip called *Deadline to Doomsday* before he passed away in 1998. Artist Lee Sullivan and colourist Charlie Kirchoff have done some amazing work to complete that strip for us, which was utterly thrilling. Oh, and there are chats with the two artists on the first very Dalek novelisation, Oscar winner Arnold Schwartzman and Peter Archer."

Gareth: "It's unfair to pick out a favourite, but the piece I'm most proud of is the interview and articles covering Alan Moore's fantastic work in those early **DWM**s. I rarely get nervous about anything, but I was a bag of nerves the day of that interview. I didn't need to be, as Alan was so generous. *Black Legacy* is perhaps my favourite strip of all time, so the chance to discuss that at length with the creative team was a thrill."

There are some lovely visual touches. How much fun was it trying to recreate the look of old DWM designs for the magazine?

Colin: "I did a lot of that in the first issue, aping *Doctor Who Weekly*, so it was nice to tackle a few more eras of **DWM**. And it's a lovely challenge to riff on the styles of your designers; even finding the right fonts is ridiculously satisfying! I'm pretty anal about all that, so the pages of interviews with **DWM**'s ex-editors had to look utterly authentic."

Can you tell us a bit about the free audio story?

Gareth: "One of the things we've become infamous for on *Vworp Vworp!* is our elaborate free gifts. However, on this occasion I think we've set the bar so high I have no idea where we go for Volume 4! When the opportunity arose to produce something to tie-in with our *TV Century 21* coverage, it felt like a rich area to explore dramatically. I'd initially thought about something with Agent 2K [the robot featured in *The Daleks* strips], but it was the play's author, Alan Stevens, who persuaded me that it would be better if he wrote a homage to *The Mechanical Planet* – a brilliant strip from the *Dalek World* Annual. One thing we all agreed on from day one, was that we should pull every stop out to get David Graham to voice the Golden Emperor of the Daleks. The opportunity to involve one of the original Dalek voices to play the greatest Dalek of them all felt perfect, and you could have knocked me over with a feather when he agreed. It's a great performance. Every copy gets a free CD and the *TV Century 21* variant also gets a proper 7" vinyl record just like those beautiful Century 21 records of the 1960s. To say I'm thrilled is an understatement."

So when can we expect *Vworp Vworp!* Volume 4?

Colin: "A lot sooner than this one! Much of it is already being researched, so... well, I don't want to commit to a date, because everything seems to take longer than I think! But it should be 2018."

You can order your copy of Volume 3 at *vworpvworp.co.uk*

THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team!

ILLUSTRATION BY **JAMIE LENMAN**

AUDIO FREQUENCIES

BIG FINISH
AVAILABLE FROM bigfinish.com

A look at Big Finish's latest audio releases: their continuing flirtation with River Song and two tales that take us back to the early 1980s...

REVIEW BY **PAUL KIRKLEY**

REVIEWED THIS MONTH

- *The Diary of River Song* Volume 2 (featuring River Song with the Sixth and Seventh Doctors)
  RRP £23 (download) £20 (CD)
- *Star Men* (featuring the Fifth Doctor)
  RRP £12.99 (download) £14.99 (CD)
- *The Beast of Kravenos* (featuring the Fourth Doctor)
  RRP £8.99 (download) £10.99 (CD)

Big Finish doesn't make it easy for itself sometimes!

Having established in her very first TV appearance that she and the Doctor went "way back – just not this far back," one of the few certainties of River Song's spaghetti timeline was that David Tennant's was the youngest of her beau's faces she ever clapped eyes on.

Undaunted, Big Finish went on to pair Alex Kingston's space-haired archaeologist with Paul McGann's Eighth Doctor – and now here she is, all at Sixes and Sevens with Colin Baker *and* Sylvester McCoy, pushing the writers into ever more creative workarounds (a brush of amnesia lipstick here, a memory-affecting magnetic field there) in order to rewrite history.

Listening to this second volume of *The Diary of River Song*, you'll appreciate the effort that the team has gone to – if only for the joyous feat of turning the Sixth Doctor into a romantic lead. That's right: River was always a weapons-grade flirt, but, after all those skinny boys, she now finds herself falling for the more robust charms of Old Sixie – "that brilliant, brave, bombastic man." And he's a bit smitten in return, truth be told. At one point, River finds herself shackled to a wall while the Doctor carries out a body search ("Mmmm... warm hands"), and later she orders him to "shut up and kiss me". She's even a fan of The Coat, which just goes to show that, if love isn't blind, it's certainly colour-blind.

In characteristically timey-wimey fashion, though, it's his successor she meets first, in series opener *The Unknown*. Like a female *Star Trek* reboot (and I'm sure Twitter would be totally fine with that, by the way), Guy Adams' witty actioner finds River serving as science officer aboard the *Saturnius* – an experimental spaceship capable of navigating temporal anomalies. Well, that's the theory at least – in truth, it all turns into a hot mess of death and destruction after a dimensional space-time shunt (good luck with the insurance claim on *that*).

"Physics is having a day off," declares River (it certainly wouldn't be the first time in *Doctor Who*), but at least the meat in the ship's fridge is still before its use-by date – so far before its use-by date, in fact, that it's climbing out and trying to eat them first.

Fortunately for River and Captain Maddie Bower (a welcome Big Finish début for the wonderful Anna Maxwell Martin), help is at hand from a mysterious fellow calling himself the Doctor, who no-one can remember arriving onboard. It's a lovely script for Sylvester McCoy, who really suits the role of the enigmatic space pixie popping out of nowhere and averting imminent catastrophe by frantically chalking calculations on the walls and floors of the ship.

Five Twenty-Nine signals an abrupt change of pace, as River traces one of *The Unknown*'s more intriguing plot threads back to Earth in the distant past (which is our future, keep up). On a remote island community, she charms her way into the home of Emmett and Lisa Burrows and their daughter Rachel – actually a 'synthetic' the couple have sacrificed everything to acquire. The resulting examination of what it is to be human is a well-rehearsed philosophical conversation, familiar from everything from *Pinocchio* to *Star Trek*, but this is so beautifully done, it never feels hackneyed.

Adhering to the old maxim that one death is a tragedy, a million deaths a statistic, writer John Dorney keeps his focus on this one family, even as an apocalyptic shadow is cast across the Earth, with whole time zones falling dark and silent at precisely 5:29pm.

Like a sci-fi *When the Wind Blows*, the sense of creeping dread is palpable, as the family listens to news reports crackling out of an ancient wireless. In one uniquely chilling scene, a radio announcer calmly and stoically counts down the seconds to doomsday, trying to offer what reassurance he can, before the world – or that bit of it, anyway – ends not with a bang, or even a whimper, but silence, save for the gentle wash of the waves.

Desperate to save *someone*, River commandeers a boat, *The Saucy Maiden* (well, what else?) and literally tries to out-race time. But with all hope seemingly lost, the fleeing refugees sits down to one last supper, and a tender exploration of what love means. With terrific, compassionate performances from Robert Pugh and Ann Bell – all warm, earthy tones – and Alex Kingston's daughter Salome Haertel giving a good account of herself as Rachel, it adds up to one of the most affecting and poignant hours of the entire *Doctor Who* canon. John Dorney's Eighth Doctor story *Absent Friends* recently won the online category at the BBC Audio Drama Awards; and I wouldn't be at all surprised if *Five Twenty-Nine* makes it two in a row.

> **'River's still lusting after the Sexy Sixie, but admits, "Some days I dream of having two of you to play with."'**

River's red-hot lover rides onto the scene in James Goss' *World Enough and Time*. Or, at least, there are the stirrings of a workplace romance, as River starts a temping job at Golden Futures – a dreams-processing agency where the MD, Dr John Smith, is being distracted from his usual universe-saving duties by trying to keep on top of his emails and judging the office 'bake off'.

Colin Baker has form in the boardroom, of course, thanks to 1970s soap *The Brothers*, and he feels right at home here, pompously pointing out that "agenda is already a plural, of agendum". But his 51% shareholding doesn't appear to count for much ("I'm the MD and I can't even open a ventilation shaft!"), and he and River soon discover that some very nasty sleeping partners are feasting on the firm's dreaming clients. Specifically, they're feeding off the 'potential energy' of the dreamers – which I can't help thinking has become more of a cliché than those ventilation shafts lately: if in doubt, reach for an alien parasite feasting on emotions. Maybe it's time this particular trope had a little nap time of its own?

That aside, Goss' script is good value, especially when poking fun at office politics. "Could someone call HR? My PA has just pulled a gun on me," says the Doctor, only to be told: "It's after five – they've gone home." We've all been there. Even the big bads' big plan is reduced to IT speak, as they prepare to 'deploy' a whole new artificial Earth as casually as you might roll out a website update.

Set-closer *The Eye of the Storm* shifts the action to Newgate Prison, 1703, where River is incarcerated with one Daniel Defoe (cue sly nod to *Moll Flanders*). With both Colin Baker and Sylvester McCoy on board, it's a new twist on *The Three Doctors*. Unless River is a professor this week? It's hard to keep up. Anyway, drawing together plot strands from across the box set, it sees our heroes joining forces to save the Earth from 'catastrophic dimensional slippage'.

Such weighty concerns are always a sideshow in these team-ups, though, the real interest lying in the character interplay. In this case, River's still lusting after the Sexy Sixie, but admits, "Some days

►

TALKING BOOKS

BBC AUDIO

BBC
DOCTOR WHO
AND THE HORROR OF FANG ROCK
TERRANCE DICKS
READ BY LOUISE JAMESON
BBC
DOCTOR WHO
TALES FROM THE TARDIS
VOLUME TWO
THE PLANET OF THE DALEKS • WARRIORS OF THE DEEP
VENGEANCE ON VAROS • THE NOVEL OF THE FILM
EARTH AND BEYOND
READ BY JON PERTWEE • PETER DAVISON • COLIN BAKER
PAUL McGANN

REVIEWED THIS MONTH

- *Doctor Who and the Horror of Fang Rock* (featuring the Fourth Doctor) **RRP** £20 (CD)
- *Tales from the TARDIS Volume Two* (with the Third, Fifth, Sixth and Eighth Doctors) **RRP** £30 (CD)

It's somewhat startling to realise that *Doctor Who and the Horror of Fang Rock* is Louise Jameson's début on reading duties for BBC Audio's range of classic *Doctor Who* novel audiobooks. On the basis of this atmospheric reading of a true classic, it's to be hoped it won't be the Leela actress' final booking for the range.

The novelisation of 1977's *Horror of Fang Rock* is good line-and-length Terrance Dicks – published a year later in 1978, it's just outside his essential golden age of contributions to the Target range, but at a point where he was rattling off pot-boiling renditions of the TV originals, full of texture and character. It helps it's his own TV script in adaptation here; the master of *Doctor Who* prose retains the sense of terrifying claustrophobia as a disparate group of characters take refuge from a shape-changing Rutan in a remote lighthouse.

The creeping terror is only heightened by Louise Jameson's excellent reading. She has a quiet delivery that builds throughout, like a storyteller round the campfire on Halloween. This approach serves to pull the listener in with a conspiratorial air, lulling us into a false sense of security so the many scares in Dicks' words pack dramatic punch.

Wisely, Jameson chooses not to go for a full on impression of Tom Baker. It's a more neutral take, but the skill here is that she retains the authority and mystery of the Fourth Doctor. Not surprisingly, Leela's dialogue is pitch perfect – it could be Saturday tea-time in 1977 all over again. Every character is sketched with great skill, all feeling distinct and real.

The BBC Audio sound team delivers the usual polished work throughout to embellish the reading. There's a good environment to work with, from crashing waves on the shore of Fang Rock, to a crackling Rutan sliming its way through the doomed cast. Sinister strings and spooky horns complete the circle of terror through the musical transitions between chapters. This is perhaps the most atmospheric release to date from BBC Audio.

Elsewhere this month, we take a trip back through the audio history of *Doctor Who*, looking back to a time when the white heat of technology led to the release of abridged readings of *Doctor Who* novels on a single cassette. Heady times indeed. *Tales from the TARDIS Volume Two* collects together another selection of wonderful mid-90s audio curios. In the digital age of unabridged readings on multiple CDs and downloads, it boggles the mind a little to think that some poor editor had the job of cutting down a whole Target novel to fit on to a single C90 cassette.

This bumper volume collects Jon Pertwee reading *Planet of the Daleks*, Peter Davison on *Warriors of the Deep*, and Colin Baker performing *Vengeance on Varos*. There's also Paul McGann's reading of the TV Movie novel (originally released on TWO whole cassettes), and the three stories that comprised *Earth and Beyond*, again read by McGann. Released in 1998, this original collection of audio fiction, read by the Eighth Doctor himself, was about as close as we got to new *Doctor Who* back then. Like an old man in the famous 'Four Yorkshiremen' sketch, you can tell young fans today that all we got were three new audio stories released one month in 1998, and that was it for years – and they just won't believe you! **MARK WRIGHT**

I dream of having two of you to play with." You might want to hold that thought for a moment. Or you might not.

At the heart of Matt Fitton's story are an ordinary husband and wife who the Doctor declares the most important people in the world. It's a nice idea, but the couple's emotional journey can't help but feel like a slightly tepid retread of Emmet and Ellen's fate, and I did find myself willing everyone to move out of the way so we could get back to the real business of finding out what happened to Rachel the robot.

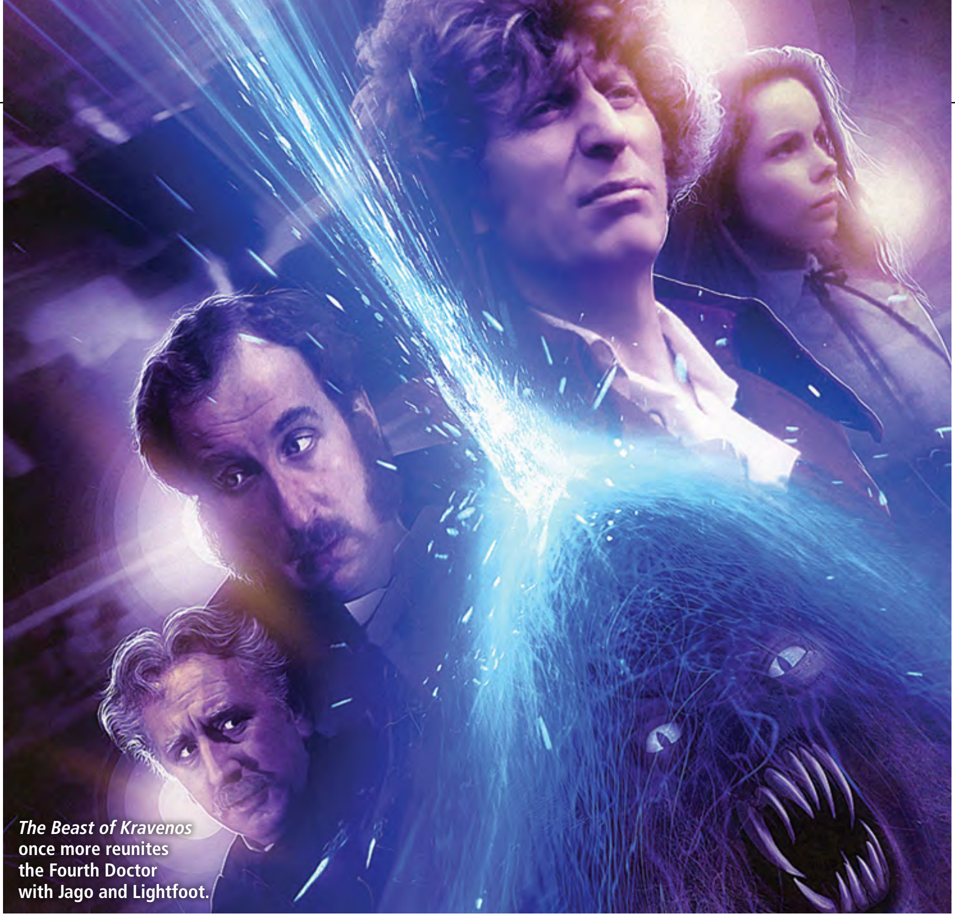
Despite the strongest material being weighted towards the front end, this second run of River Song adventures – deftly brought into harbour by director Ken Bentley – delivers and expands on the promise of last year's début, with Messrs Baker and McCoy adding their own idiosyncratic stamp to the proceedings.

For her part, Alex Kingston never played River Song like she was a guest on someone else's show – how could you, really? – so it feels natural to have her front and centre, radiating proper star quality in a performance that's as bold and brassy as her clamorous theme tune. Plus, you have to admire the confidence of any production so in love with *Doctor Who* that it allows Colin Baker to quote from both *King Lear* and *The Twin Dilemma*; you just know someone at Big Finish could make an argument for them being equally worthy texts, and I love them for that.

If there's a classic text informing *The Star Men*, it's probably Nigel Kneale's *Quatermass*, from which it borrows its central premise of a spaceship returning home with some crew members who aren't quite feeling themselves. Protégé of Christopher Hamilton Bidmead that he is, though, writer Andrew Smith refracts the idea through the prism of early 1980s *Doctor Who* for this Fifth Doctor adventure, set during the 'TARDIS crèche' era of Adric, Nyssa and Tegan. That means, despite taking place on a remote planet at the edge of the galaxy, the spaceships are named after proper astronomers like Carl Sagan and Johannes Kepler, there's some chat about 'entropy' and the titular Star Men turn out to be highly evolved coelenterates (coral, to you and me) supercharged by solar energy.

This thin covering of scientific legitimacy seems to have become deeply unfashionable among some fans, who have collectively decided that, on balance, they prefer the Douglas Adams-inspired 'undergraduate humour' Bidmead and John Nathan-Turner were so keen to eradicate. But why shouldn't the show try a bit harder to exploit the vast wonders of real, actual science? Especially if the alternative is another psychic parasite feeding at the all-you-can-eat emotional buffet.

Adric: object of desire…



The Beast of Kravenos once more reunites the Fourth Doctor with Jago and Lightfoot.

Tonally, Smith's story plays like an *Earthshock*-style military blockbuster, complete with – oh, the irony – Adric averting a spaceship from crashing into a planet, using only the power of maths. It's the sort of thing that, back in the day, would have had the kids throwing down their Ataris and rushing to do their homework in a bid to be more like their favourite time-travelling swot.

Okay, maybe not, but it *does* attract the interest of a young science prodigy called Autumn. For those keeping score, that's Adric and the Sixth Doctor presented as objects of desire this month. As my grandmother used to say: there's a cup for every saucer.

Our journey backwards through *Doctor Who*'s middle ages brings us to 1980, as Justin Richards' *The Beast of Kravenos* kicks off a new series of adventures set during Tom Baker's swansong year.

So we open with Peter Howell's zingy, space rock version of the theme, but are then disoriented to find ourselves whisked straight to the New Regency Theatre, circa 1890, where K9 is performing doggy tricks for the paying punters ("He's showing them his probe. Impressive!").

'Why shouldn't ***Doctor Who*** try a bit harder to exploit the vast wonders of real, actual science?'

The Doctor, it transpires, has taken rooms in Baker Street, from where he and his old friends Jago and Litefoot are engaged to track down 'The Knave' – a flamboyant criminal who leaves a playing card as a call sign and specialises in dispatching his victims inside locked rooms.

This is the sort of milieu more readily associated with *Doctor Who*'s mid-1970s Gothic pomp than Tom Baker's late-burgundy period (even K9 has to switch to imperial measures), although Lalla Ward's Romana 2.0 faithfully channels something of the spirit of 1980 with bafflegab about a "nucleonic phased pulse generator".

It's a rip-roaring *Jekyll and Hyde* pastiche in which Ward, John Leeson, Christopher Benjamin and Trevor Baxter are all reliably fabulous. As for the leading man, you can always tell when Tom is amused by a script, and here he's on robust, vigorous form – this is the Fourth Doctor at his most imperial, a world away from the subdued, bloodless figure of his final TV stories. It's a further demonstration that, while it may be for others to make history, Big Finish is perfectly expert at remaking it. DWM

DOCTOR WHO
BRAND NEW ADVENTURES
THE STAR MEN
BY ANDREW SMITH
FULL CAST AUDIO DRAMA
DOCTOR WHO
BRAND NEW ADVENTURES
THE BEAST OF KRAVENOS
BY JUSTIN RICHARDS
FULL CAST AUDIO DRAMA

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DOCTOR WHO

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BBC

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THE CHRISTMAS INVASION, NEW EARTH AND TOOTH AND CLAW
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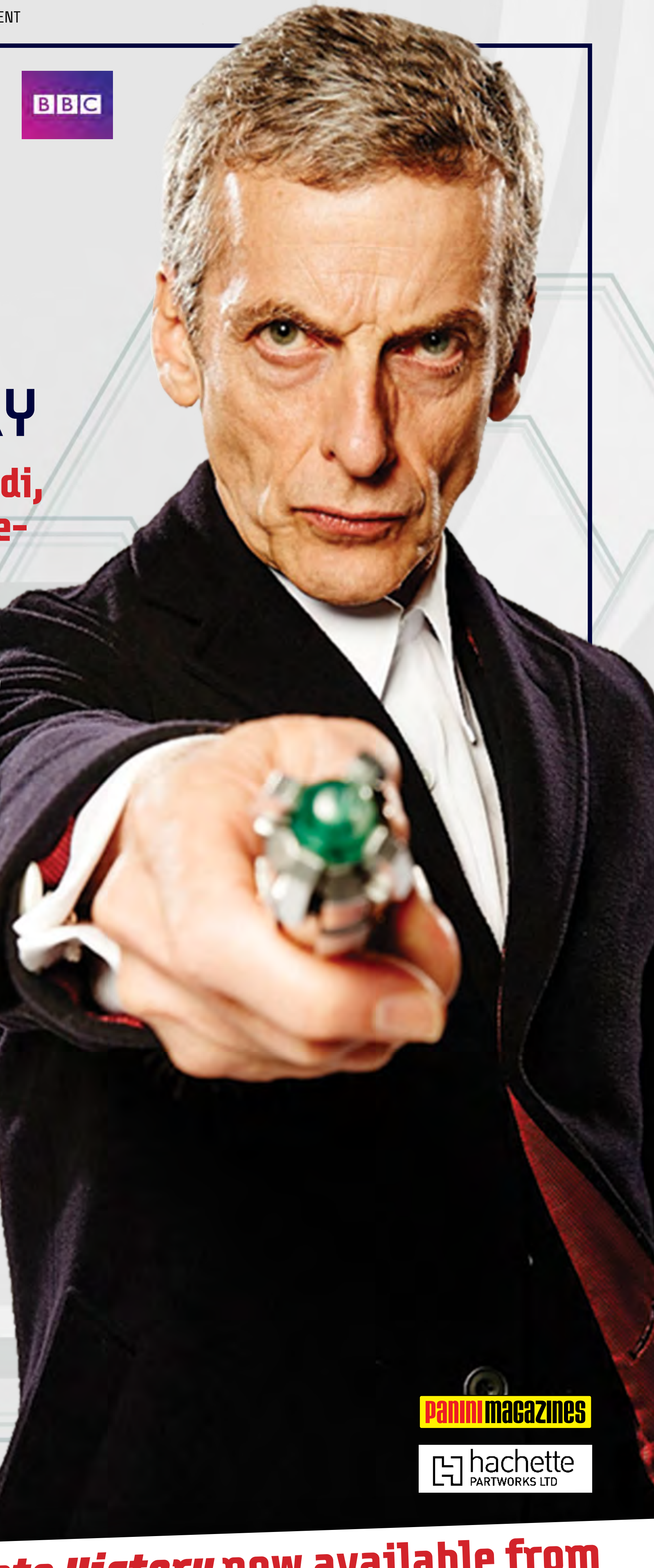
THE FOURTH DOCTOR
STORIES 75-77
ROBOT, THE ARK IN SPACE AND THE SONTARAN EXPERIMENT



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Prizes TO BE WON!

Bag yourself all the latest *Who* goodies!

CROSSWORD

Do you know your Master from your Mestor? Easy! But can you solve this month's puzzle?

Win! WARTIME CHRONICLES DVD!

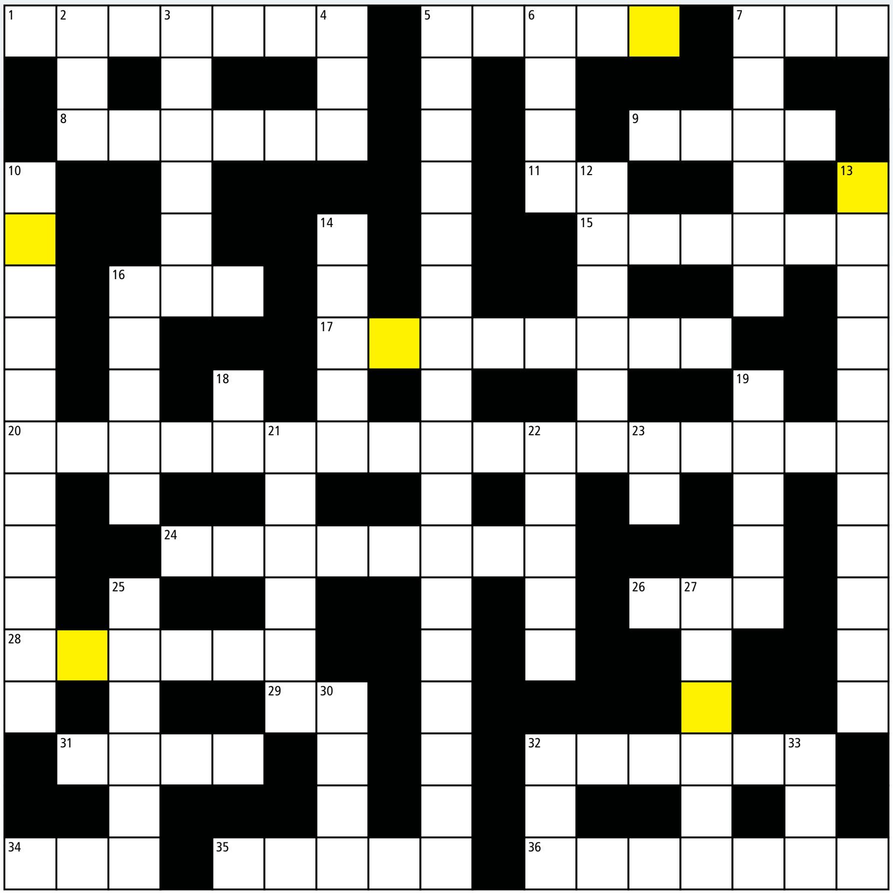
W*artime* was *Doctor Who*'s first independent spin-off drama, starring John Levene as UNIT's Sergeant Benton. First released direct to video in 1987, *Wartime* has now been released as part of *Wartime Chronicles* – a two-disc collector's edition DVD set.

Also included on the set are the documentaries *ReUNITed* (a history of UNIT) and *Jon Pertwee & UNIT Live on Stage* (a UNIT panel from the 1986 convention PanoptiCon VII), as well as behind-the-scenes material and a brand-new introduction from Katy Manning (alias companion Jo Grant) and producer Keith Barnfather.

Wartime Chronicles is available now on Amazon from Koch Media, priced £14.99.

DWM has **FIVE** copies of the DVD set to give away to readers who can successfully rearrange the letters in the yellow squares to form the name of monsters encountered by Sergeant Benton in *Doctor Who*.

From the world of BBC TV's DOCTOR WHO
Starring JOHN LEVENE as Sgt. Benton
WARTIME CHRONICLES
INCLUDES WARTIME, ReUNITed AND JON PERTWEE & UNIT LIVE ON STAGE
INTRODUCED BY KATY MANNING
2 DISC SET
"An intriguing Ghost Story" DOCTOR WHO MAGAZINE
PG


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36

ACROSS

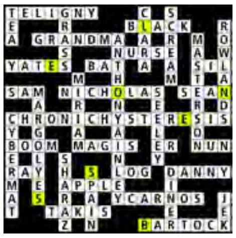
1 She survived Kane's massacre on Svartos (7)
5 Assistant to Professor Zaroff (5)
7 (and 15 Across) Sound guys who love stories (3,6)
8 (and 17 Across) Creationist who challenged Josiah Samuel Smith (6,8)
9 A companion of the Doctor (4)
11 Production code of *The Ice Warriors* (1,1)
15 See 7 Across
16 The ___ of Horus (3)
17 See 8 Across
20 Weapon of apocalyptic power (3,4,10)
24 Ortezo, for example (8)
26 A companion of the Doctor (3)
28 Assistant to Professor Whitaker (6)
29 Production code of *The Savages* (1,1)
31 Mined at St John's Monastery (4)
32 Spanish explorer who destroyed the Aztec empire – referred to by Barbara (6)
34 (and 27 Down) He played Ian Chesterton (3,6)
35 (and 12 Down) France, at one point (1,4,2,4)
36 Assistant to Dr Grace Holloway (7)

DOWN

2 (5&13 Down) Christmas episode (3,6,3,5,3,3,8)
3 He was killed by the Carrionites (6)
4 Creature Shockeye killed and ate when he arrived in Spain (3)
5 See 2 Down
6 One of the students at Deffry Vale High (4)
7 Character in 2 Down (6)
10 He played the Borad (6,5)
12 See 35 Across
13 See 2 Down
14 A companion of the Doctor (5)
16 Sir Robert Muir thought Traken might be near this place (5)
18 Key to one of the challenges in the Dark Tower (2)
19 Part of the G3 Military Assessment Survey (5)
21 Justice machines (6)
22 Young George, for example (5)
23 Organisation that held the release codes for the UK's nuclear weapons (1,1)
25 A victim of Miss Foster (6)
27 See 34 Across
30 ____ Zhou – UNIT soldier at Osterhagen Station 5 (4)
32 One investigated the TARDIS in *The Invasion* (3)
33 A companion of the Doctor (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS


TELIGNY
BLACK
GRANDMA
NURSE
YATES
BAT
SIL
SAM
NICHOLAS
SEAN
CHRONIC HYSTERESIS
BOOM
MAGIS
ER
NUN
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LOG
DANNY
APPLE
YCARNOS
TAKIS
BARTOCK

LAST ISSUE'S PRIZE WORD: BONELESS

Win! TALES FROM THE TARDIS: VOL 2 CDs!

Jon Pertwee, Peter Davison, Colin Baker and Paul McGann are the narrators on this new CD box set, which collects together previously released adventures from BBC Audio's extensive achive.

Tales from the TARDIS Volume Two contains seven stories over 12 CDs, providing nearly 10 hours of listening pleasure. There are four readings of novelisations of TV adventures: *The Planet of the Daleks* (read by Jon Pertwee), *Warriors of the Deep* (read by Peter Davison), *Vengeance on Varos* (read by Colin Baker) and *The Novel of the Film* (based on the 1966 TV Movie, and read by Paul McGann).

There's also *Earth and Beyond* – three original *Doctor Who* stories featuring the Eighth Doctor and his companion Sam, written by Peter Anghelides, Andrew Miller and Paul Leonard. First released in 1998, the stories are read by Paul McGann.

Tales from the TARDIS Volume Two is available now, priced £30. We're giving away **FOUR** copies of the CD set – if you'd like to be in with the chance of winning, just answer this question:

Who notable individual does the Doctor encounter for the first time in *Vengeance on Varos*?

A Sil
B Bill
C Miss Quill

BBC
DOCTOR WHO
TALES FROM THE TARDIS
VOLUME TWO
THE PLANET OF THE DALEKS • WARRIORS OF THE DEEP
VENGEANCE ON VAROS • THE NOVEL OF THE FILM
EARTH AND BEYOND
READ BY JON PERTWEE • PETER DAVISON • COLIN BAKER
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BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD IN
THE SILENT SCREAM
BY JAMES GOSS
FEATURING ALEC NEWMAN PAMELA SALEM WITH JOHN LEESON AS K9
BIG FINISH
FULL CAST AUDIO DRAMA

Win! THE SILENT SCREAM AUDIO DRAMA!

The Silent Scream is the latest release in Big Finish's *Fourth Doctor Adventures* range.

On the set of a busy Hollywood movie in the late 1920s, a damsel is in distress! As cameras roll, she opens her mouth to scream and... nothing comes out. Nothing at all. It's happened again.

The Doctor, Romana and K9 have arrived in a terrified Tinseltown. A new film is being made and several stars of the silent screen are viewing it as a potential comeback... but it may prove to be a poisoned chalice. Actors are vanishing and strange creatures stalk the streets.

Something evil is lurking behind the scenery. Can the Doctor stop it when he doesn't have a voice?

The Silent Scream is written by James Goss and features Tom Baker as the Doctor, Lalla Ward as Romana and John Leeson as K9. It is available in March from *www.bigfinish.com*, priced £10.99 on CD or £8.99 to download. We've got **FIVE** copies of the CD to give to readers who can correctly answer this question:

In 2010's *A Christmas Carol*, who does the Doctor accidentally get engaged to?

A Marilyn Monroe
B Caroline Munro
C Rona Munro

Win! FOUR TO DOOMSDAY TALKING BOOK!

Matthew Waterhouse, who played the Doctor's companion Adric in the original 1982 TV version of *Four to Doomsday*, reads Terrance Dicks' complete and unabridged novelisation of the adventure for this new triple-CD release.

When the TARDIS materialises on an alien space craft, the ships's commander, Monarch, invites the Doctor and his companions Adric, Nyssa and Tegan to continue their journey to Earth in his company. Monarch's hospitality even extends to a generous offer to liberate the time-travellers from the shortcomings of their bodies and replicate them as androids.

Although Adric finds Monarch's proposal extremely attractive, the Doctor is not so sure, and has good reason to be suspicious of Monarch's motives...

Four to Doomsday is available now from BBC Audio, priced £20. We've got **FIVE** copies of the CD to give away to readers who can correctly answer this question:

Which celebrated actor played Monarch in the TV version of *Four to Doomsday*?

A Stratford Johns
B Milton Johns
C Caroline John

BBC
DOCTOR WHO
FOUR TO DOOMSDAY
TERRANCE DICKS
READ BY MATTHEW WATERHOUSE

From the world of BBC TV's DOCTOR WHO
THE DOCTORS
THE JON PERTWEE YEARS
MEET THE STARS FROM TV's TOP SCIENCE FICTION SERIES
2 DISC SET
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Win! THE JON PERTWEE YEARS DVD!

The Doctors: The Jon Pertwee Years is the definitive set of interviews with the team of actors who brought the Third Doctor's era of *Doctor Who* to life, between 1970 and 1974.

The two-disc DVD set contains a compilation of six hour-long documentaries featuring in-depth interviews, previously released by Reeltime Pictures. The interviewees are 1970s cast members Jon Pertwee (the Doctor), Katy Manning (Jo Grant), Caroline John (Liz Shaw), Nicholas Courtney (the Brigadier), Richard Franklin (Captain Yates) and John Levene (Sergeant Benton).

The interviews are conducted by voice of the Daleks, Nicholas Briggs, who also provides an introduction, along with producer Keith Barnfather.

The Doctors: The Jon Pertwee Years is available now from Koch Media, priced £14.99.

We're giving away **FIVE** copies of the DVD to readers. To be in with a chance of winning one, all you have to do is correctly answer the following question:

What was the full name that Jon Pertwee was given when he was born?

A John Devon Roland Pertwee
B Jim Dorest Rupert Parfait
C Jane Durham Randy Peewit

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 9 March and close at midnight on Wednesday 5 April 2017. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the creative talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMA

BIG FINISH
RRP £30 (CD), £25 (download)
RELEASED APRIL

Jago & Litefoot Series 13

It's almost exactly 40 years since theatrical impresario Henry Gordon Jago and pathologist George Litefoot first joined forces, helping the Fourth Doctor defeat Magnus Greel in 1977 serial *The Talons of Weng-Chiang*. In celebration of that anniversary, the thirteenth season of the pair's audio spin-off is going back to where it all began.

"This series gives us an opportunity to return to the events of *Talons*, and reflect on it in a new way," explains producer David Richardson. "We introduce a character from the future – a Time Agent – who's come to the Victorian era on the trail of Magnus Greel. But they've arrived slightly too late, and they set in motion a chain of events that will take Jago and Litefoot somewhere completely unexpected."

"We take them to an alternative timeline, a parallel world," elaborates director Lisa Bowerman. "They've got the opportunity to observe themselves from a distance. The alternative Jago and Litefoot don't know each other, so we watch that relationship form again. We're giving them a reason to say, 'This is mad, and my life is in danger, but I'm actually quite enjoying this' – it's like watching the inception of the original partnership from *Talons*, in that they discover they get a buzz from these adventures."

"It allows us to play with all these high-concept science-fiction ideas," says David, "but really, it's about the characters. We're always on the lookout for opportunities to give Christopher [Benjamin, who plays Jago] and Trevor [Baxter, Litefoot] new things to play with."

"Within the actual playing of it, they both had questions about how different they should be," Lisa recalls. "They were thinking, 'Should I do a different voice?', but it's subtler than that – they are not flipped versions, they're just in a completely different environment. The interesting thing is how the original Jago and Litefoot react to it all – I think they're rather mystified! The most shocking thing from Jago's point of view is that he finds he's got a wife in the parallel world, and she's actually quite a firebrand!"

WRITTEN BY Paul Morris, Jonathan Barnes, Matthew Sweet, Justin Richards

STARRING

Christopher Benjamin	Henry Jago
Trevor Baxter	George Litefoot
Lisa Bowerman	Ellie Higson
Conrad Asquith	Inspector Quick
Abi Hayes	Agent Cara
David Warner	Dr Betterman
Jamie Newall	Aubrey

The premise allows for the return of two familiar voices.

"We meet the alternative Betterman and Aubrey," nods Lisa, of the recurring characters played by David Warner and Jamie Newall. "In the parallel world, they've joined up and become investigators, and are playing exactly the same role as the original Jago and Litefoot, which is rather amusing. They're like chalk and cheese in a way that parallels Jago and Litefoot themselves, which is fun."

BIG FINISH
CHRISTOPHER BENJAMIN • TREVOR BAXTER
DOCTOR WHO
JAGO & LITEFOOT
SERIES THIRTEEN

For David, who hands *Jago & Litefoot* over to a new producer after this series, these episodes demonstrate why the two main characters have endured.

"I put every ounce of the success of the characters and the series at Christopher and Trevor's door," he smiles. "They are *extraordinary*."

DAN TOSTEVIN

Just some of the cast and crew of the thirteenth series of *Jago & Litefoot*.

AUDIO READING

BIG FINISH **RRP** £2.99 each (download)
RELEASED MARCH (Act 1)/APRIL (Act 2)

Revival

In a change to the previously announced *Short Trips* schedule, Jago and Litefoot's 40th anniversary celebrations continue with *The Jago & Litefoot Revival*, an hour-long story released in two 'acts'. (*How to Win Planets and Influence People*, previewed last issue, will now be released in June, while *Flashpoint* moves to July.)

"The brief was for Jago and Litefoot to meet the Tenth Doctor," recalls writer Jonathan Barnes. "That was great fun. To have this very twenty-first century Doctor interact with these icons of the 1970s was a great privilege. I was allowed to do some really quite interesting things with them, particularly with the [chronological] placement of the Doctor. And you can't put those three characters

WRITTEN BY Jonathan Barnes
STARRING

Christopher Benjamin	Henry Jago
Trevor Baxter	Professor Litefoot

FEATURING
The Tenth Doctor

together and not have some sort of commentary on *Doctor Who* as it was in the 1970s and how it is now. At the start, Jago and Litefoot have fallen into one of those slight ruts which is unavoidable for any of us in life, and they're looking for some sort of catalyst to bring them out of it – hence the title. They're used to these very patrician, old-fashioned Doctors, and then this guy comes in looking alarmingly young and speaking in this very quick-fire way!"

The story is told by both Christopher Benjamin and Trevor Baxter, narrating in character.

"You're always looking for ways to mix it up a bit when it come to the *Short Trips* stories and the voices in them, so that it's not just a third-person narrator every time round," Jonathan explains. "It took me a while to crack the form. I did try various other things, including the two of them writing letters to each other – but while you can imagine Litefoot writing great long letters, you can't really imagine Jago doing much more than a postcard!

"So Litefoot begins to tell a story to a gentlemen's club – the Club for Curious Scientific Men – about an experience they had. Litefoot tells this story in quite a lugubrious way, quite precise and quite scientific, and of course, Jago interrupts and complains that he's doing it all wrong! The whole thing after that is a kind of tug of war between the two of them. They're so well defined, they're so brilliantly conceived, and they've been added to so much over the years by the actors, that once you tune in to those voices, the dialogue sort of flows out, really. Obviously they're always great in *Jago & Litefoot*, but this is a real showcase for just the two of them."

If fans of the Tenth Doctor encounter Jago and Litefoot for the first time by listening to *Revival*, what sort of impression will the duo make?

"It's the Jon Pertwee thing about having 'moments of charm' – hopefully there are multiple moments of charm with them both in this," smiles Jonathan. "I would hope, by the end, that you will have fallen in love with them, as so many people have." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH **RRP** £20 (CD), £15 (download)
RELEASED APRIL

The Helm of Awe

Ewan Bailey and David Rintoul, guest stars in *The Helm of Awe*.

WRITTEN BY Philip Hinchcliffe, adapted by Marc Platt

STARRING

Tom Baker	The Doctor
Louise Jameson	Leela
Joanna Vanderham	Joanna
David Rintoul	Professor Renwick
Jane Slavin	Peggy
Ewan Bailey	Davy McTavit
Kieran Bew	Murdo Jamieson

Philip Hinchcliffe is back! Once again, the former *Doctor Who* producer has devised a brand-new audio drama featuring the Fourth Doctor and Leela, which has been scripted by Marc Platt.

"Philip came up with a detailed 14-page storyline rich with full-blooded themes, events, and characters," recalls Marc. "What really stood out was the Shetland Island setting with the Up Helly Aa fire festival – great for audio pictures! – and an ancient alien threat that harks back to the Vikings, plus a sneaky twist on which the plot turns that would mean a fair bit of historical research. It was intriguing stuff – so much so that we could easily have filled six episodes, rather than just four!"

How did things develop from there?

"When we start on a story, Philip says, 'Make me a clock that looks like this,' and I find the cogs and wheels to make it work," Marc explains. "He does the broad brushstrokes and I get to fill out the details and how the Doctor and Leela fit into, even drive, the story. Philip started the story at an archaeological dig in London, with that section including a dragon boat race on the Thames. We lost the dig, though we hung on to a Viking version of the boat race. London turned into Edinburgh, and then we cut that too, deciding to concentrate wholly on the island and the family – several generations of them – who are the backbone of the story. I had an idea entangling Leela with the Norns of Norse mythology, but thankfully we dropped that too. So we settled on an isolated farming and fishing community with a mighty secret.

"The island is almost a character in its own right," Marc continues. "Philip has family links with the Shetlands, and although I have never been, I did consider a visit, but I was writing at the wrong time of year for Up Helly Aa. So I did the next best thing: I visited the Shetlands on Google Street View, and drove round the islands from my office! It's very bleak, beautiful, and virtually treeless. Philip had alluded to Norse mythology too, so I dug about among the Valkyries and the Yggdrasil, where I discovered the Ægishjálmur – a treat for actors to say! – the titular Helm of Awe, which oversees the story. There are also links to the Shetland Bus, the secret World War II operation linking the Isles to Nazi-occupied Norway."

This being *Doctor Who*, it's a science-fiction story at heart, but the sense of history and mythology remains present throughout.

"Although the story's setting had to feel like a real place, I wanted to make it mythic and timeless too," Marc nods. "It has a sense of nature, but that is ultimately being undermined by a darker alien force, with its own bizarre and callous agenda. Fracking has nothing on this! Inevitably it's the Doctor's interference – he'd say curiosity! – that turns events and heads them towards potential disaster." **DAN TOSTEVIN**

> **"Philip does the broad brushstrokes and I get to fill out the details."**
> – MARC PLATT, WRITER

PHILIP HINCHCLIFFE PRESENTS
DOCTOR WHO
TOM BAKER AND LOUISE JAMESON IN
THE HELM OF AWE
BY PHILIP HINCHCLIFFE
DRAMATISED BY MARC PLATT
FEATURING DAVID RINTOUL
KIERAN BEW
FULL CAST AUDIO DRAMA
PLUTO
Tom Baker says hello to Fleur, and her grandfather Philip Hinchcliffe. Fleur has a small roll in *The Helm of Awe*.

Coming Soon...

AUDIO DRAMA

BIG FINISH **RRP** £10.99 (CD), £8.99 (download)
RELEASED APRIL

Dethras

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD IN
DETHRAS
BY ADRIAN POYNTON
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING ALISTAIR PETRIE SHEILA RUSKIN
BIG FINISH
FULL CAST AUDIO DRAMA

Since the start of the year, Big Finish's Fourth Doctor audio dramas have been set during the 1980-81 season of TV *Doctor Who* – Tom Baker's last in the lead role.

"Everyone talks about Season 18 being quite a unified thematic piece with a distinctly different flavour and tone, a lot of it dealing with entropy," observes script editor John Dorney, "but that only really kicks in with *Full Circle*. The first two stories – *The Leisure Hive* and particularly *Meglos* – still have the colourful characters and mad settings of the previous series, so you can see the transition happening. I mean, there's a story with a talking cactus!"

But one thing does unite the stories of that era.

"They all have big sci-fi concepts at heart, as opposed to science-fantasy," says John, "and *Dethras* is very much an example of that: it's about quite a high-concept sci-fi idea, which we explore the ramifications of. Also in Season 18, there's an interest in having more ambiguous villains. *Dethras* is trying to replicate some of that feeling, as well."

The script for *Dethras* comes from a writer new to Big Finish, Adrian Poynton.

"Adrian was actually put in touch with me by Tom Price, who plays Sergeant Andy in *Torchwood*," reveals producer David Richardson. "He sent me an email to say that Adrian was very keep to write for us. He's got a very impressive pedigree in television, and it seemed a no-brainer to ask him to be involved, so I offered him a Fourth Doctor story, and he came back with this lovely pitch."

"What I liked about the idea for *Dethras* is that it kind of has a shift in tone," says John. "It starts out with a quite claustrophobic mystery and then becomes more of a grand space opera, an epic adventure. It's almost exactly in two halves – one style of story that converts into another – which is an unusual format, and I think it's quite an exciting thing to be playing with. By the end, it's a bit more grandstanding – a bit more *Star Wars*, for want of a better way of putting it!"

It all begins with the TARDIS arriving on a World War Two submarine...

"This submarine seems to have lost most of its passengers and gained a chimpanzee," John reveals, "and there are all manner of other odd things happening. A lot of these submariners know things that they shouldn't be able to know, both about themselves and each other – and the universe in general. There begins to be a sense that they've got a degree of telepathy. Precisely where that's come from is one of the key mysteries. So it's the question of what's happened to the other submariners, what's happened to the ones left behind to change them, what are the monsters that lurk outside – and why is there an evil warrior queen out to get them...?"

DAN TOSTEVIN

WRITTEN BY Adrian Poynton

STARRING

Tom Baker	The Doctor
Lalla Ward	Romana
Alistair Petrie	John
Shelia Ruskin	Flague
Josh Bolt	Philip
Brian Vernel	Robert
John Banks	Franklin
Jane Slavin	Xankari/ Teacher

> **"*Dethras* is about quite a high-concept sci-fi idea..."**
> **– JOHN DORNEY, SCRIPT EDITOR**

AUDIO DRAMA

BIG FINISH **RRP** £14.99 (CD), £12.99 (download)
RELEASED APRIL

Alien Heart/Dalek Soul

From April to June, the usual four-episode adventures in Big Finish's main *Doctor Who* range will be replaced by pairs of two-parters. The first set features the Fifth Doctor and Nyssa.

"I guess because Peter Davison had more 2x25min stories than any other Doctor, it's something that seems to fit," suggests Stephen Cole, writer of *Alien Heart*. "The advantage is that you go flying through the plot. There's plenty of threat, danger, bravery, risk, and sacrifice... and of course, the Fifth Doctor's wonderful breathless 'everything's getting out of control' character is very much at home in those circumstances."

Steve's story has a creepy start.

"As a ten-year-old, my favourite bit of *Four to Doomsday* [1982] was the first episode, when it's just the TARDIS crew poking about," he smiles. "It was kind of like *The Ark in Space* novelisation [1977], which I'd read 50 times, where the Fourth Doctor, Harry, and Sarah are exploring. That's the feel I wanted at the start."

But soon, the Doctor and Nyssa encounter a threat.

"The cell-spiders came from a pitch I made in which the Doctor and companion arrive on what seems like a spaceship, but is revealed to be an entire ecosystem in space," says Steve. "I took pieces of that pitch and used them in different ways. Something big and clacky and spidery squelching about the place; you can't reason with it or understand it, you can only hope you have enough time to study it and work out what it's doing. I liked the idea of something so simple and organic being the means for a technologically advanced plan to succeed..."

Written by Guy Adams, *Dalek Soul* opens with one of the main characters in a very unusual situation.

"Nyssa is working for the Daleks," Guy reveals, "and she's working for them in a particularly unpleasant job: cultivating bacterial weaponry. The story springs from there, as we try to discover what it is that could have gone so wrong for us to find our lovely Nyssa in that sort of position. Meanwhile the Doctor is, as always, working behind the scenes with the rebels.

"I often approach stories thinking, 'What would really please the actors?'" Guy explains. "If you're playing any long-running role, it's nice if someone occasionally throws you something that makes you think, 'Today's going to be different.' So once in a while, it's nice to throw something into the mix that's going to make the actor slightly startled when they read the script!"

It's also unusual to start with our heroes already under Dalek occupation.

"That's part of the fun of doing a two-parter," says Guy. "There's certain set-up stuff that you can immediately strip away. We're used to seeing the Daleks take over places, but here, it was more interesting to come into a place that had been living under the Dalek heel – well, rear wheel – for many a year..."

DAN TOSTEVIN

WRITTEN BY Stephen Cole, Guy Adams

STARRING

Peter Davison	The Doctor
Sarah Sutton	Nyssa
Eve Webster	Sonderal
Geoffrey Newland	Elthar
Alex Tregear	Theebe
Vineeta Rishi	Falex
Nicholas Briggs	The Daleks

Director Ken Bentley with cast members Nick Briggs, Sarah Sutton and Peter Davison.

BBC
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BY STEPHEN COLE
DALEK SOUL
BY GUY ADAMS
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FEATURING NICHOLAS BRIGGS AS THE DALEKS
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RELEASED 6 APRIL

The Mind of Evil

BBC
DOCTOR WHO
THE MIND OF EVIL
TERRANCE DICKS
READ BY RICHARD FRANKLIN

WRITTEN BY Terrance Dicks

READ BY Richard Franklin

FEATURING The Third Doctor

The 1985 retelling of *The Mind of Evil*, a Third Doctor serial from 1971, is the next novelisation to become an audiobook.

"It's a classic story with Roger Delgado's version of the Master," says producer Neil Gardner. "But for half of it, the Master is playing another character – he's pretending to be this scientist called Keller, who's created a machine which supposedly can remove the evil from within prisoners, and so make them less violent. It's seen by the government as a potential cure to this problem of overcrowded prisons. But of course, when our beloved Third Doctor and Jo Grant turn up, they discover that it's actually the Master up to one of his tricks again."

The narrator is Richard Franklin.

"He brings an understanding of who the Master is being in any one moment," Neil observes. "When he's being the Dr Keller character, he adds a little bit more scientific knowledge. When we get to the later scenes, where the Master has taken over the prison, what Richard does so nicely is that controlled malice. You can always believe, when Richard does the Master, that the Master genuinely is a threat – but he's a lovely gentleman at the same time! He's this disarming bad guy: smooth, suave, and sophisticated. And when we get to the very end of the book, and we have our big scene with the Master and the Doctor – the big dénouement – it's great having someone like Richard who can do those battle scenes, and suddenly go from being controlled and suave to action-packed and exciting."

The prison setting was an exciting starting point for sound designer Simon Power to get his mitts on.

"I liked the idea of creating atmospheres and effects for Stangmoor," he nods. "Prisons can be such formidable places – not that I've had first-hand experience! – so I imagined the whole place as being rather dark, cold, and damp. Then there's 'Keller' and his Machine – this was a great opportunity to add to the gloomy atmospherics with some throbbing hypnotic pulses coming from this huge machine. Of course, it's not long before there's a prison break: lots of gas bombs, machine guns, and semiautomatic fire from some very crazed inmates!

"There was also the bonus of having the scenes where the Doctor is forced to confront his greatest fears," Simon adds. "The Silurians, the Daleks, and a Cyberman make a brief appearance alongside some of his other adversaries, all bathed in the heat of a blazing fire. And with UNIT involved, you can always be sure it's building to a pretty explosive climax, and *The Mind of Evil* certainly does not disappoint in that department." **DAN TOSTEVIN**

AUDIO DRAMA **BIG FINISH** **RRP** £9.99 (CD), £7.99 (download)
RELEASED APRIL

Torchwood: The Dollhouse

WRITTEN BY Juno Dawson

STARRING

Laila Pyne	Marlow
Kelly-Anne Lyons	Charley
Ajjaz Awad	Gabi
Stuart Milligan	Don Donohue
Eve Webster	Valerie Fox
David Menkin	Brad

The next *Torchwood* audio drama introduces a brand-new Torchwood team, manning a previously unknown branch of the Institute.

"I think sometimes, the best episodes of *Doctor Who* and *Torchwood* – or *Buffy the Vampire Slayer*, or *Class*, or whatever it is you're watching – are the ones which take the rules and bend them almost to the point of breaking," suggests writer Juno Dawson. "If you take the core of *Torchwood* – operatives protecting the Earth from aliens – I think you can kind of do what you want with it."

Producer James Goss asked Juno for a *Torchwood* story set in the past.

TORCHWOOD
THE DOLLHOUSE
BY JUNO DAWSON
OUTSIDE THE GOVERNMENT · BEYOND THE POLICE

"He said, 'Whatever you do, please don't do World War Two, because I think Jack's connection to the 1940s has been pretty well established,' and so they sent me a list of periods they hadn't really looked at," she recalls. "The other caveat was: 'We don't want something really macho, *Boy's Own*, guns blazing – if you could do something a bit more diverse, that would be great.' I said, 'What about a very loving *Charlie's Angels* pastiche set in 1970s Hollywood?' and within about a minute, I got an all-capslock email back from James just saying, 'YAAAS!' There is no reason why there wouldn't be three female Torchwood operatives living and working in Los Angeles in the 1970s. You couldn't do it all from London or Cardiff, so there would be some sort of outpost in the United States, and Jack would drop in and see them once in a while."

Those three operatives are Marlow Sweet, Charley Du Bujeau and Gabi Martinez.

"Marlow is an astrophysicist," explains Juno, "and was the first woman of colour to graduate in astrophysics from Yale. Charley is a reformed jewel thief from Louisiana. And Gabi is a retired Hollywood stuntwoman who struggled to deal with sexism in the industry. The first run of the script was very plot-heavy – it was, 'We're three girls, we're brilliant, and we've got a job to do' – but on the second pass, I realised it's okay to give them lives as well. I saw *Ghostbusters* last year, which portrayed the women as professionals with skills – and that's great, but women are still allowed private lives as well. That's why I gave each of the three characters a bit of a backstory."

How visible is the *Charlie's Angels* influence in the finished product?

"The problem with *Charlie's Angels* is that it's as frustrating as it was brilliant," admits Juno. "But I still think the concept of three capable women solving mysteries is incredible. I wanted to take the core of *Charlie's Angels*, which is three women being brilliant and professional and skilled, and put them into what we know about *Torchwood*: working covertly against an alien threat." **DAN TOSTEVIN**

UPCOMING RELEASES

BOOKS

THURSDAY 6 APRIL

- ***Doctor Who: The Companion's Companion*** Penguin, £9.99
- ***T is for TARDIS*** Penguin, £7.99

THURSDAY 20 APRIL

- ***Plague City*** by Jonathan Morris, ***The Shining Man*** by Cavan Scott, ***Diamond Dogs*** Mike Tucker [Twelfth Doctor]. Penguin, £6.99 each

TUESDAY 25 APRIL

- ***Dr First, Dr Fourth, Dr Eleventh, Dr Twelfth*** by Adam Hargreaves. Penguin, £4.99 each

BOOKS – PARTWORK

WEDNESDAY 22 MARCH

- ***Doctor Who: The Complete History*** **Issue 41** Panini, £9.99

WEDNESDAY 5 APRIL

- ***Doctor Who: The Complete History*** **Issue 42** Panini, £9.99

WEDNESDAY 19 APRIL

- ***Doctor Who: The Complete History*** **Issue 43** Panini, £9.99

AUDIOS

MARCH RELEASES

- ***Doom Coalition 4*** [Eighth Doctor, River Song] by John Dorney and Matt Fitton. Big Finish, £20 (CD, download)
- ***Zaltys*** [Fifth Doctor] by Matthew J Elliott. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Silent Scream*** [Fourth Doctor] by James Goss. Big Finish, £10.99 (CD), £8.99 (download)
- ***Torchwood: Visiting Hours*** by David Llewellyn. Big Finish, £9.99 (CD), £7.99 (download)
- ***Charlotte Pollard Series 2*** by Nicholas Briggs. Big Finish, £25 (CD), £20 (download)

THURSDAY 6 APRIL

- ***The Mind of Evil*** [Third Doctor] by Terrance Dicks. BBC Audio, £20 (CD)
- ***Classic TV Adventures: Collection One*** [Second, Third and Fourth Doctors] by various. BBC Audio, £40 (CD)

APRIL RELEASES

- ***Dethras*** [Fourth Doctor] by Adrian Poynton. Big Finish, £10.99 (CD), £8.99 (download)
- ***Alien Heart/Dalek Soul*** [Fifth Doctor] by Guy Adams and Stephen Cole. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Helm of Awe*** [Fourth Doctor] by Philip Hinchcliffe, adapted by Marc Platt. Big Finish, £20 (CD), £15 (download)

MAGAZINES

THURSDAY 23 MARCH

- ***The Essential Doctor Who: Robots*** Panini, £9.99

THURSDAY 6 APRIL

- **DWM Issue 511** Panini, £5.99

Wotcha!

The page that's more of a table wine, shall we say.

BY **THE WATCHER**

A History of Doctor Who in 100 Objects...

#79

1979

There's an intriguing theory to which some commentators subscribe, which postulates that since the Second World War there have been seismic points in culture and society which erupt roughly every 15 to 20 years, each time producing political change, disasters in the stars, and a particularly abundant flowering of music, art and other manifestations of human endeavour. 1945 speaks for itself; then came the white heat of 1963 that forged everything from Profumo to Beatlemania to *Doctor Who*. More recently we had the extraordinary moment that was 1997, when both Britannia and Blair were still cool, and when a wave of optimism was countered by the tragic demise of a princess; and if it's an explosion of art, death and political upheaval you're after, then I need hardly point out that we're living through the latest one right now. But let's turn our time-space visualiser back to the year I missed out: the sociocultural *annus mirabilis* that was 1979.

A trip to Paris.

It's a year that the Doctor himself has singled out for attention: "1979 – hell of a year!" he declares in *Tooth and Claw* as he prepares to take Rose to see Ian Dury and the Blockheads at the height of their *Rhythm Stick* pomp. "China invades Vietnam! *The Muppet Movie* – love that film! Margaret Thatcher! Skylab falls to Earth!" Alas, here the Doctor's catalogue is interrupted by the discovery that the TARDIS has deposited him in 1879 instead, so let's pick up where he left off, and ponder a few more of the cultural highlights which arrived in the year that swept Ian Dury to Number One, Margaret Thatcher to Number Ten, and *Doctor Who* to a record audience of 16.1 million. Hold onto your hats...

Shada's Chris Parsons.

Alien. *Life of Brian*. *Heart of Glass*. *Sapphire and Steel*. *Chiquitita*. *The Deer Hunter*. *Oliver's Army*. *Manhattan*. *Tales of the Unexpected*. *Cool For Cats*. *Tinker, Tailor, Soldier, Spy*. *Apocalypse Now*. *Are 'Friends' Electric? Not the Nine O'Clock News*. *Mad Max*. *I Don't Like Mondays*. *To the Manor Born*. *Boogie Wonderland*. *Minder*. *Shoestring*. *Quadrophenia*. *Crazy Little Thing Called Love*. *The Omega Factor*. *Blankety Blank*. *Another Brick in the Wall*. *The Antiques Roadshow*. *Boys Keep Swinging*. *Question Time*. *Life on Earth*. *Worzel Gummidge*. *Video Killed the Radio Star*. Apologies if I missed your favourite, but space is limited. Add the fact that this was the year when *Doctor Who* was graced by no less a genius than Douglas Adams dropping by for a stint as script editor, and... well, that's 1979 for you. We shall not look upon its like again.

As is often the case in these flashpoint years, there's a sense in which everything is part of the same pattern. *Doctor Who*'s 1979 vintage feels inextricably caught up in the whirlpool, its relationship with all around it both osmotic and symbiotic. Shooting the second series of *Fawlty Towers*, John Cleese pops into the *Doctor Who* studio for a cameo. The Daleks battle a race of dreadlocked disco robots suspiciously familiar to fans of Janet Kay's *Silly Games* or the video of the aforementioned Buggles smash. *The Hitch-Hiker's Guide to the Galaxy* goes massive at the precise moment that Adams and *Who* click perfectly: the book is published on 12 October, midway through the run of *City of Death*. And so on.

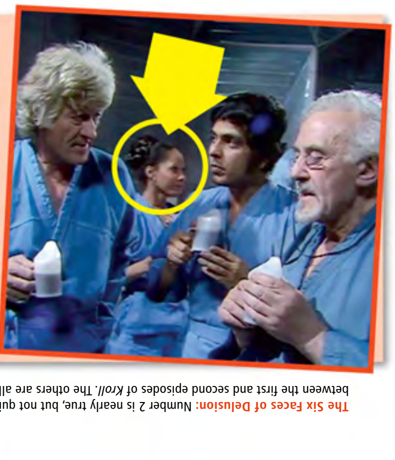
But of all the cultural cross-pollinations in 1979's *Doctor Who*, my favourites are those that entwine our favourite show with the BBC's towering achievement of the year: David Attenborough's groundbreaking 13-part masterpiece *Life on Earth* is a step-by-step journey through our planet's evolution, and as great a documentary series as the small screen has ever offered. The last time I rewatched *Life on Earth*, I found myself struck by the way Attenborough begins by collocating human beings with other mammals, and then goes on to collocate the whole lot of us with the primeval soup in which we all began. If this is ringing a vaguely Parisian bell, you may wish to reflect that *Life on Earth* was transmitted from January to April 1979, just as Douglas Adams was taking up the script editor's job on *Doctor Who*, and at precisely the time that he found himself involved in the celebrated emergency rewrite session which produced the final drafts of *City of Death*.

And if you're still not convinced, be sure to watch the closing credits of *Life on Earth*, where you'll find that its executive producer just happened to be one Christopher Parsons. And where was the BBC Natural History Unit located? Why, Bristol, of course.

IN A NUTSHELL: No further questions, your honour.

SUPPORTING ARTIST *of the month*

There's an old acting joke about a poorly paid theatre job which goes something like: "The money isn't very good, but there's a practical pork pie in the second act." Eating and drinking while on the job might save the impecunious thespian a few pennies, but it's not without its perils. Just ask this lady inmate of the Lunar Penal Colony in Episode Three of *Frontier in Space*. Supping at her baby-cup behind the Doctor at 15:41, something slips down the wrong way and she has the devil of a job suppressing a full-blown coughing fit. She nearly gets away with it until a few moments later when, spluttering done, she risks an embarrassed glance straight into camera – unfortunately at the very moment that Jon Pertwee is saying "I'd hardly be drawing attention to myself quite so quickly, now would I?" Ahem.



TOP TEN OPERAS

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▲ THE RAAK'S PROGRESS ▲

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▲ IL TRITOVORE ▲

▼ PETER GRIMESWADE ▼

▲ ARIADNE AUF AXOS ▲

▼ COSI FAN FORUM ▼

▲ THE CUNNING LITTLE STRICKSON ▲

▼ THE THREEPENNY OPTERA ▼

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The astigmatic astrophysicist analyses the worst jokes in the universe.

GIVE ME A *SENTENCE* CONTAINING THE WORD *'FASCINATE'*.
THERE ARE *TEN BUTTONS* ON YOUR WAISTCOAT, BUT YOU CAN ONLY *FASCINATE*.

VERDICT: "Come again?"

THE *Six Faces* OF DELUSION

Many a *Doctor Who* luminary was hatched, matched or dispatched in 1979. Which five of these births, marriages and deaths are true, and which one is a temporal anomaly?

Answer revealed at the bottom of the page.

1 Freema Agyeman was born the day before filming began on *The Creature from the Pit*.

2 Peter Davison married Sandra Dickinson on the day that the final episode of *The Power of Kroll* was transmitted.

3 Beatrix Lehmann, seen a few months earlier as Professor Rumford in *The Stones of Blood*, died the day before rehearsals began for *Nightmare of Eden*.

4 Singer Sophie Ellis-Bextor was born during the shooting of *The Creature from the Pit*, just five months before her mother Janet Ellis began work on *The Horns of Nimon*.

5 Having previously been married to *City of Death* guest star Catherine Schell, *The Mind of Evil* actor William Marlowe married Roger Delgado's widow Kismet in 1979.

6 Meddling Monk actor Peter Butterworth died four days before transmission of *Doctor Who*'s 500th episode, *The Armageddon Factor* Part One.

The Six Faces of Delusion: Number 2 is nearly true, but not quite: they were actually married on Boxing Day 1978, between the first and second episodes of *Kroll*. The others are all bang on.

NEXT Issue...

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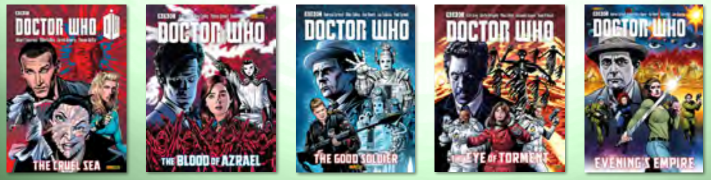
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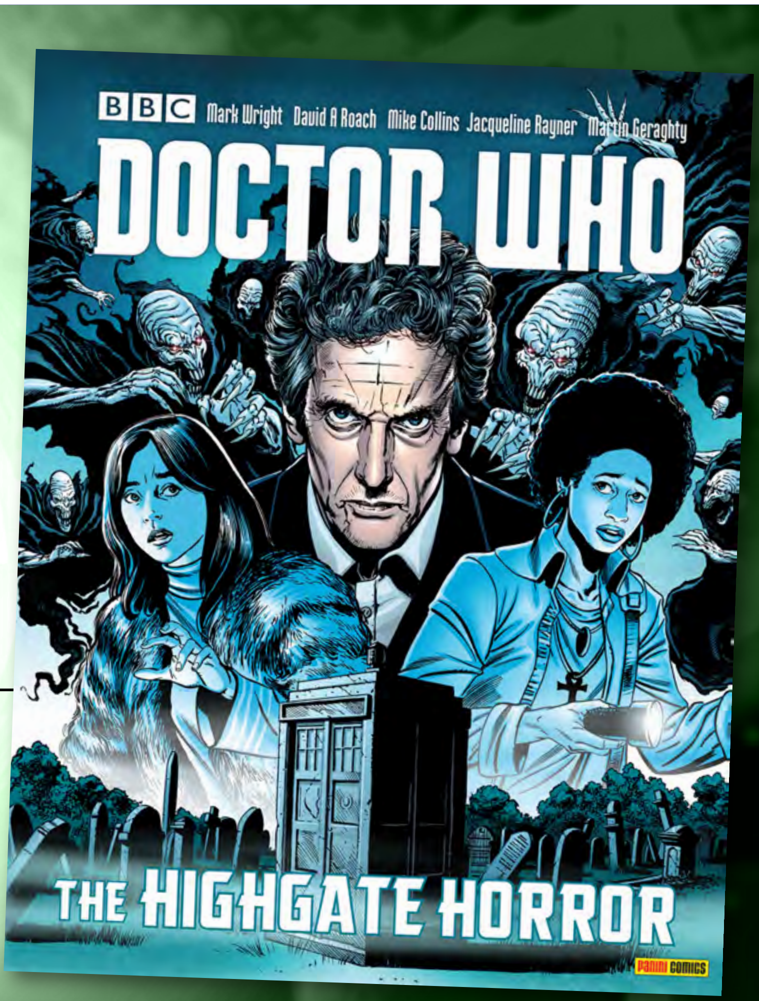
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